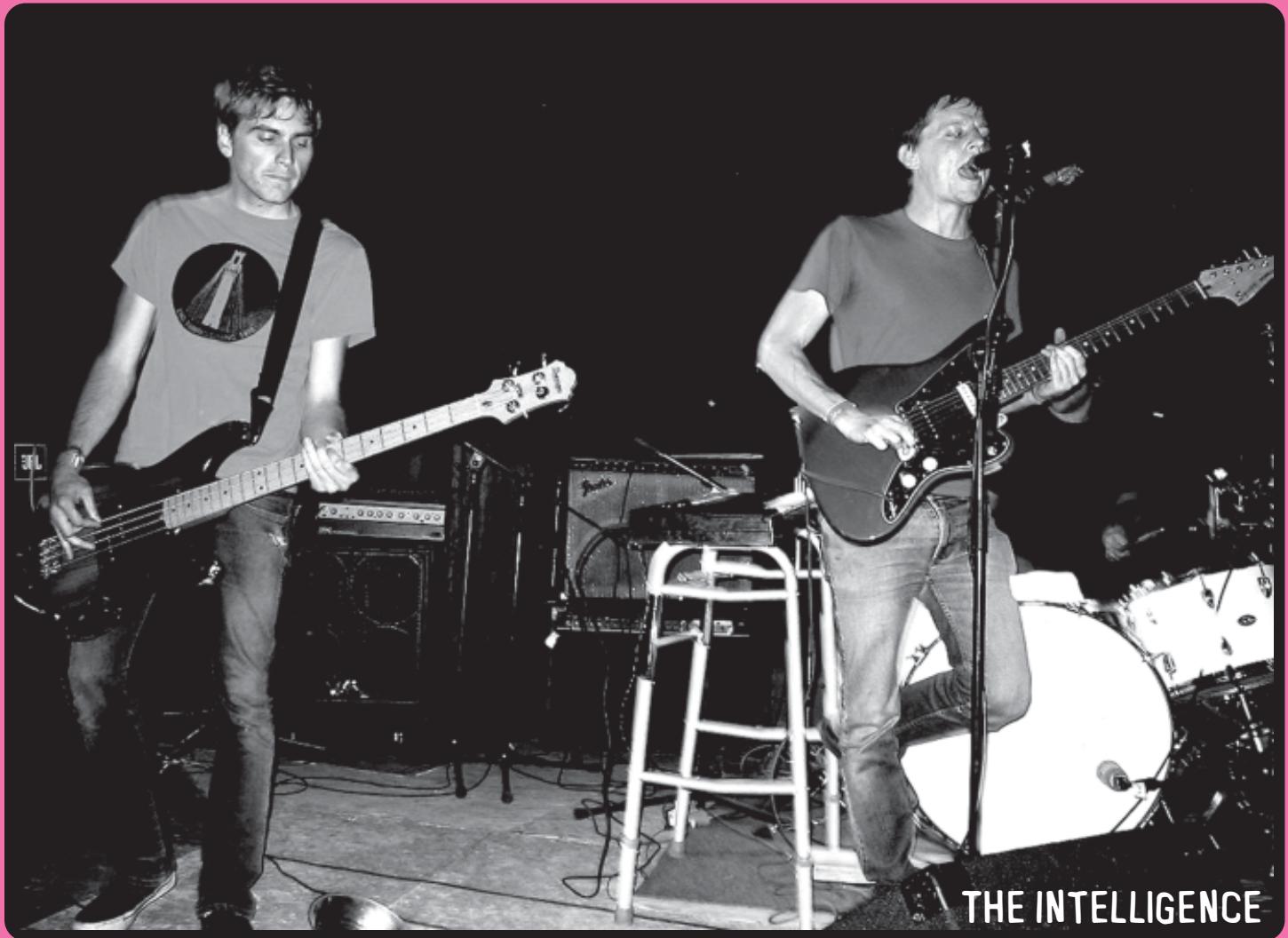


# KDViations

FREE KDVS 90.3 FM Winter 2006  
www.kdvs.org Freeform Community Radio in Davis California

## OPERATION: RESTORE MAXIMUM FREEDOM KDVS ALL-DAY MUSIC FESTIVALS 1 & 2



Interviews with Gerald Casale of DEVO, Bill Moyers and Dick Hebdige, Low Power Radio Round Up, CMJ 2005, Record Reviews, Winter 2006 Schedule and more...



# KDViations Winter 2006

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### Information

KDVS is a freeform, non-commercial, student and community run radio station.

We broadcast at 9,200 watts year round.

Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated. In other words, in a media universe tainted by commercialism and stifled opinions.



### Contact Information

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#### General Manager:

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(530) 752-2777 or (530) 754-KDVS

#### Website:

[www.kdvs.org](http://www.kdvs.org)

*This guide was put together by Heather Klinger (cover photo, all layouts and design).  
Editing done by Elisa Hough, Anne Le and Heather Klinger.*



# KDVS Core Staff- Winter 2006



**General Manager**  
Steven Valentino

**Programming Directors**  
Melissa Kenny & Nix Glass

**Business Manager**  
Victoria Stephens

**Business Sponsorship**  
Bernard Benson

**Publicity Directors**  
Heather Klinger  
& Emily Tung



**News Director**  
Drake Martinet

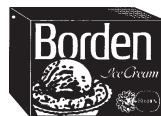
**Music Directors**  
Jenn De La Vega  
& Andy Pastalantic

**Chief Engineer**  
Rich Luscher

**Studio Tech**  
Todd Urick

**Office Coordinator**  
Jason Lin

**Production Director**  
Teddy Briggs



**Public Affairs**  
Scenery Girdner

**Sports**  
Angela DaPrato

**Underwriting Director**  
Joe Finkel



**Events Coordinator**  
Brendan Boyle



**Webmaster / Computer Tech**  
Chris Theilen

## Playing What We Want®

Dear Listeners,

Lately, a number of you have asked me; "What happened to Howard?"

Howard was the nationally syndicated radio network of Howard Stern that could be heard locally on 93.7FM. The Howard Network spun generic rock hits from the mid nineties and featured Stern in the morning. Between commercial breaks, the Howard Network also went to great lengths to cast itself as 'The Real Alternative' in every market it saturated. This proved to be a profitable endeavor for both Stern and the suits that coordinated the Networks distribution and selected its music programming. However, the Network and Stern were plagued by problems. Following the Janet Jackson Superbowl breast snafu, the forces of radical morality felt empowered to set their sights on Stern himself. After drawn out battles with the F.C.C. and Infinity Broadcasting, Stern finally jumped ship on traditional radio altogether and moved to satellite. The Howard Network was divided up and its programming was quickly removed and replaced. The image of someone clicking and dragging an entire radio station into a trash bin on a computer, only to open up a DJ 5000 program and completely change musical formats instantaneously is the norm in the world of radio today. So much for music and information that reflects the publics' interest. Of course, far be it from me to lament to collapse of a radio network which defined 'alternative' as only slightly deviating from the commercialized realm of audio imperialism.

JackFM™ is Howard's replacement in Sacramento and exemplifies the way corporate radio is heading. A nationally distributed network like Howard, JackFM™ actually advertises the fact that it has no DJs. I suppose that when playlists are determined via focus groups and everything is done on a computer, the point of having someone in the studio is kind of silly. Plus, the elimination of DJs really helps JackFM™'s bottom line. The power of branding never ceases to amaze me as JackFM™'s slogan is "Playing What We Want®". Exactly which "we" is JackFM™ referring to? And what do *they* want? Years ago, when I worked in the commercial world as a board operator, I was specifically instructed not to pick up the phone. It was made clear that interacting with listeners and playing what *they* wanted would mess up the stations advertising formulas. Instead, people would listen to what we (the corporation) and our advertising partners desired.

Although most of the public airwaves have been colonized by these monolithic DJ-free networks, there is still a glimmer of hope. The growing popularity of Lower Power FM stations, like Davis' own KDRT, symbolizes a renewed interest in localism and eclectic homespun programming. KDVS has been at the forefront of this movement. We recently hosted the Lower Power Radio Roundup in Davis, which drew people from LPFM stations across the west coast for a two day conference. Attendees were able to share ideas, discuss concerns, and network with other activists fighting for free media. My only hope is that in 2006, these forces will continue to gather steam and return us to a world where saying "we don't have DJs" is seen as a bad thing.

Regards,  
Steven Valentino  
General Manager  
90.3 KDVS

Corporate alternative radio still sucks, please contact Steven at [GM@kdvs.org](mailto:GM@kdvs.org)

# Low Power Radio Roundup 2005

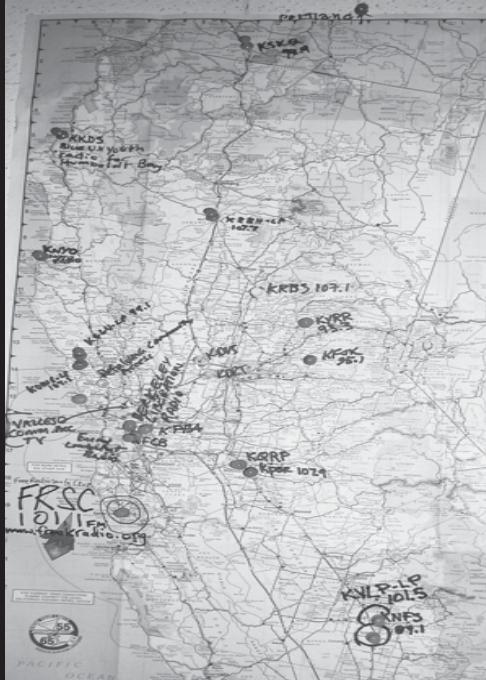
 by Jenn de la Vega

Davis, CA is an incredible source of good radio. On October 8th and 9th, KDRT 101.5FM pulled together a two day caucus-style conference, the Low Power Radio Round-Up. The purpose of the Round-Up was to further the low power radio movement, and to unite a low-power radio network across California.

Delegates included staff members of the Prometheus Radio project, pirate radio stations, Free Speech Radio Network, TUC Radio, KRBS, WMUC, KDEF, NFCB, KCSB, KPFA, KFOK, KVLP, KDVS and KDRT.

Cosponsors included KDRT, the UC Davis Technocultural Studies Department, KPFA and KDVS. A couple of KDVS staff members led workshops:

- Douglas Everett hosted "Writing for Radio"
- Todd Urick led "Music and Local Programming: FCC Compliance, on-air tips and resources"
- Steven Valentino facilitated "Researching and Writing News Briefs"
- Les Light held a series of radio theater training sessions



After several scheduled workshops, a general meeting was held to steer the next Radio Round-Up, and to share contact information.

A tour of KDVS was provided after the first day of workshops, and a social was held at the Delta of Venus Cafe. Delegates were put on a listserv to share further resources and ideas. More information about the Radio Round-up can be found at <http://gotouring.com/radioroundup>.

Jenn de la Vega led a workshop on volunteer relations, it was fun! She is aching to go to more conferences and hopes to see you around! You can reach her at [musicdept@kdvs.org](mailto:musicdept@kdvs.org)

All photos by Bradley of Santa Cruz. ( [bradley@riseup.net](mailto:bradley@riseup.net) )  
<http://www.indybay.org/news/2005/10/1774912.php>



# CMJ 2005

by Jenn de la Vega



15 KDVJs + New York City + 1 Hotel Room = Chaos

College Music Journal (CMJ) publishes college radio charts on a weekly basis, but they only throw the CMJ Music Marathon once a year. Four days of concerts all over New York City and parts of Jersey; workshops on radio organization, record labels and music; and a networking fair. DJs, Music directors and college radio staff from all over the country throw down a pretty penny for such an experience. Luckily, I discovered CMJ's group discount and convinced 20 people to commit a deposit.

With a couple of nervous flyers in tow, we boarded a plane for JFK on September 13<sup>th</sup>, 2005. All 15 of us checked into a wonderful suite referred to as the "Ethan Hawke Suite" because he stays there when he's shooting movies in New York. Naturally our group split up to visit our mother station, WFMU in Jersey, while I trotted off to the Lincoln Center to check in. **De Novo Dahl** was finishing their set at the Lincoln center day stage when I arrived. The best thing about CMJ is that you can approach the artists. As a music director, I keep email and phone contact with many promoters and record labels on a weekly basis. CMJ provided opportunities to meet these people face to face.

#### Highlights:

- Our own DJ G2k played impromptu organ on stage with **The Robot Ate Me** at the Knitting Factory.
- DJ Rob Dog met Taylor Hanson of **Hanson**.
- Our General Manager got a lesson on podcasting.
- Seeing **David Bowie** encore with the **Arcade Fire** at Central Park.

-I sung *Happy Birthday* to the drummer of the **Rosebuds**.

Clear Channel had a booth at the conference headquarters. With no shame at all, I sat there eating chips and even took a free backpack. I was jet lagged and didn't mind seeing Kanye West music videos loop in front of me. My biggest criticism about CMJ lies with the advertising and workshops. KDVJs aren't used to so many advertisements because we're a noncommercial station; but all the free swag we got (bags, lanyards, CDs) were plastered with myspace.com, DKNY, Clear Channel and Spin magazine ads. I was a little off-put. Next year, if I go, I would like to ensure that the *freeform* voice be heard via a workshop or seminar about freeform radio stations. Why not? WFMU is a train ride away; we could definitely put together a great presentation about our unique radio format.

With over 1000 bands rocking New York, it sends you to different clubs and venues all over the city. Overall, I think CMJ is a wonderful but imperfect festival. I recommend that if you plan to start your own record label (DIY, Major, Minor, Independent) or would like to network with more artists and music businesses of all types, then CMJ Music Marathon is a valuable resource. More information about the CMJ Music Marathon can be found at: <http://cmj.com/marathon>

**Jenn de la Vega** is half of the Power-MD team. Check out the **Mushpot** on KDV (Thursdays 9:30am-Noon), it'll make you sway in your seat.

Jenn and Geo from Fanatic Promotions



## KDVS Mobile DJ Unit

**Get a professional DJ for your upcoming event and help support KDVS at the same time.**

**KDVS has a complete Mobile Sound System and large pool of competent DJs to serve your needs. From Celebrations to Dance Parties to Organization gatherings KDVS Sound System has done it all.**

#### Service Fee

**Setup & Equipment \$100  
DJ/Music \$45 / hr**

**Please e-mail [Events@kdvs.org](mailto:Events@kdvs.org) for more information.**



SOME OF THE STAFF

By the time you pick up this edition of KDViations, both Operation: Restore Maximum Freedom festivals have already happened. I attended and took pictures at both. I even helped set up the second one. Here are some pictures from both. The first happened May 21st, 2005, and the second, on Oct. 1<sup>st</sup>.

Both days were nice weather-wise, you may remember that for the first, it was a beautiful day; the lawn in the backyard at Plainfield Station was strewn with people, eating burgers, drinking beer or soda and enjoying a day dedicated to music. During the second, several clouds came in, and threatened with rain, but left behind only a couple sprinkles.

Hundreds gathered out in the boonies of Woodland, at a locally owned & operated bar & grill, watching independent music, sponsored by a non-commercial, non-profit, freeform radio station. Does it really get any better?

The 1<sup>st</sup> Op: Max Freedom had 21 bands. The first half was local bands, compiled of the **Playboy Millionaires**, **Black Dahlias**, **Knightmares**, **Hotel Pistol**, **Boss the Big Bit**, **Carquinez Straits**, **Oh Dark Thirty**, **Eat the People**, **Gift of Goats**, and then the out-of-towners, **Earn Your Feathers**, **the Weegs**, **Walking in the Neon**, **Yip Yip**, **Zom Zoms**, **Le Flange Du Mal**, **Death Sentence Panda!**, **A Hawk and a Hacksaw**, **Burmese**, **No Doctors**, and **Sightings**.

The 2<sup>nd</sup> was almost entirely out of town bands, except for **Hot Guys Cool Girls** from Sacramento. The others are as follows: **Kool Teen!**, **Ezee Tiger**, **The Rebel**, **Hustler White**, **Wet Confetti**, **the Hospitals**, **Intelligence**, **Zebra Attack**, **Mammatus**, **Growing** and **Residual Echoes**.

This one was more manageable, because we had half as many bands, so we didn't have such harsh time restrictions, and such a brutal set up/take down schedule like the previous one. All the bands were recorded with the help of Jeff Melendez, and one of our own Engineer's and Co-Music Director, Andy Pastalaniec.

People from all over the area came to both of these events. Not only locals from Davis, Sacramento, and Woodland, but the Bay Area: San Francisco, Berkeley and Oakland, (some kids even biked from Oakland!), and I heard some folks even came from Portland for the second.

The support was great for both of these events. A lot of hard work was put into them. Countless hours booking bands, setting up and reworking schedules, recruiting volunteers, housing bands, making arrangements for band meals, budgeting, etc. Both of these events turned out great, and we hope to see more people at the next one!

Remarkably, both were put together by only a couple people, and ran smoothly with the help of dozens of volunteers. Special thanks to those involved in both or either: Brendan Boyle, Rick Ele, Joe Finkle, Melissa Kenney, Mario Solis, Jack Wright, Teddy Briggs, Andy Pastalaniec, Jeff Melendez, Armadillo Records, Le Fun, Olipom, all the bands, the great folks at Plainfield Station and anyone else I may have forgotten.

# OPERATION: RESTORE MAXIMUM FREEDOM

BY HEATHER KLINGER

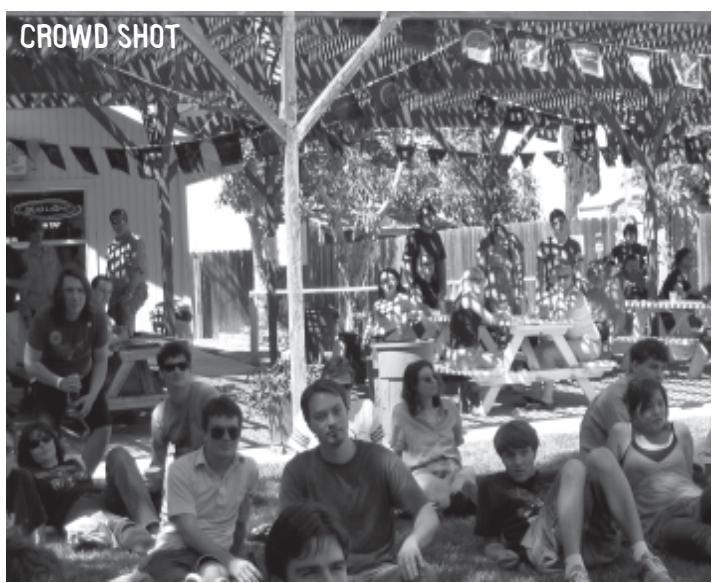
## SOUND ENGINEERS: ANDY AND JEFF



## DEATH SENTENCE PANDA!







MORE PHOTOS CAN BE FOUND HERE:  
[HTTP://WWW.OUTOFORDERRECORDS.COM/PHOTOS](http://WWW.OUTOFORDERRECORDS.COM/PHOTOS)

ALSO, CHECK OUT PHOTOS BY LARS  
[HTTP://WWW.PBASE.COM/](http://WWW.PBASE.COM/)

YOU CAN ALSO GET BAND LINKS, AND MORE INFORMATION AT:  
[HTTP://WWW.MYSPACE.COM/MAXIMUMFREEDOM](http://WWW.MYSSPACE.COM/MAXIMUMFREEDOM)

# INTERVIEW WITH GERALD CASALE OF DEVO

[I saw Devo play in Anaheim in August, I made contact with a crew member, seeking an interview when Devo would be coming to Oakland. Later I was told Gerald Casale, bassist, agreed to do it in October. This interview was the first time I spoke with him. If you don't know Devo, they have been quite influential in the indie/punk/art rock genres. Devo released their first album Q: Are We Not Men? A: We Are Devo in 1978, produced by Brian Eno.]

**KDVS:** Let's see if I can do this, I've never put anyone on the air, Gerald will be the first. Mr. Casale, are you there? [by phone, he was in Los Angeles]

**Gerald Casale:** Yes I am.

**KDVS:** Alright. It is good to have you here on KDVS, I'm speaking with Gerald V. Casale, co-founding member of Devo. How are you doing sir?

**GC:** Oh you probably don't really want to know that, although people will find out tomorrow. I seriously destroyed my L5 disc during the tour that started in August at the NY show.

**KDVS:** Wow.

**GC:** Yeah. You know we still do all the things we always did, all the moves all the choreography, very kinetic energetic stuff, and I still do it.

**KDVS:** I saw you down at one of your Anaheim shows in August, and you looked fine.

**GC:** Well, that's because I was on steroids. What happened was mark rips our suits off our bodies during "Uncontrollable Urge", and a piece of yellow suit got left on stage, usually the crew tries to get it off.

Because yellow plastic is slippery.

**KDVS:** I've got questions about that yellow plastic.

**GC:** I did one of my uncontrollable urge jump turns where I come down and I'm spinning, and I hit a piece of that yellow suit with my left foot and I didn't fall, I probably should have, my leg flew out in front of me like hyper extended and I felt something pop and I saw a white flash before my eyes, and the next thing I knew I was getting MRI's and on steroids. It wasn't a smart idea; it is like a football player that continues to destroy them selves because they are fooling themselves because they are not in pain at the moment. So I really went all the way with this, and I'd basically facing a serious situation where I'm not allowed to move before I get an operation.

**KDVS:** Wow.

**GC:** So my friend that does science fiction props created a Hannibal Lechter like table to confine me so I can be vertical and I can play but I won't get caught up in the heat of the moment and perform, because I'm basically in bondage.

**KDVS:** That's pretty impressive. Because you did a number of shows, then you took a month off, and tomorrow is the first show starting up the next stage of your tour.

**GC:** My doctors said absolutely "you can't do that, you can paralyze yourself", and I know me, I know if I wasn't confined I would just do what people see me do all the time, so I can't do that.

**KDVS:** I have question about the yellow suits, which are Tyvek I think is the brand name.

**GC:** That's right.

**KDVS:** How much Tyvek do you guys go through during a show or a tour?

**GC:** Well we wear new suits every night, they are disposable, and destruct. And so it would be hard to count over the year how many hundreds of dozens of yellow suits we destroyed. And its not just Tyvek, it is plastic coated Tyvek. Because it's the yellow suits, the real use of them in the world of industry, are chemical cleanup suits when people are trying to protect their bodies from chemicals they are spraying, so they are extra hot because they are coated. They don't breathe at all it. It is like a piece of swiss cheese melting on a burger.

**KDVS:** I once ran, in San Francisco, the Bay to Breakers Race, with a friend we ran as Devo, we got our hands on some Tyvek, we put on some black letters, yeah those things were warm.

**GC:** You lost some weight. When we were doing like 50 city tours in those, we would be so trim at that end of the tour. It was like kind of weight loss program.

**KDVS:** So besides your injuries, how is the rest of the tour going?

**GC:** Well the same night that I herniated my disc, our drummer Josh Freese smashed open his finger on his left hand. And he played the next seven shows one handed, with a pulsing hurting split finger, in a metal splint, because he not only broke the end of it, he smashed it wide open.

**KDVS:** Whoa!

**GC:** He's all better now, and everyone else is fine. It was bizarre.

**KDVS:** Yeah, that is pretty amazing. Do you guys have any pre-show rituals or superstitions?

**GC:** No, I think the ritual is the preparation of the yellow suits, and you know, just putting on the layers of clothing. It ends up being about a half hour procedure per person.

**KDVS:** Speaking of the clothing, historically where did the red flower pot hats come from, how did you guys get those?

**GC:** I designed them based on a 30's deco ceiling fixture I used to see in my grade school. I hated school so much, and I hated the nuns, every day I just I couldn't wait to get out of there, and a lot of times I would just be staring at the ceiling literally, and I loved these ceiling fixtures. So one night, obviously you know 20 years later I thought they would make a great hat, except if it is going to be a hat it has got to be red, and that was that. You'd never find a flower pot that looked like that.

**KDVS:** What did you make them out of?

**GC:** Vacuform plastic. Made a plaster mold based on a drawing, then had that mold taken to a place that did vacuform plastic, ABS plastic.

**KDVS:** I was in Target the other day and I thought I'd check out the Halloween section, and you perhaps know what is there, there is a full yellow Tyvek suit and the red hat for sale as a Halloween costume. How does that make you feel? That's really hitting the big time.

**GC:** I just hope it sells a lot, because Devo never made any money off the merchandising, because it was all custom, nobody would help us. So we had to make it, print it ourselves, find people to do things, pay for it all, pay for the manufacturing, and sell it from our club, and we lost money. The fact that it is in Target, and Target's logo is so much like the hat anyway, and it is very affordable isn't, for the first time, because they can make it en masse. And every day was Halloween for Devo anyway, that's how we feel about the world, it's always a horror show, so this is good. Were they selling the whip or did they take that away?

**KDVS:** Actually, I think there was a cheap whip in the bag?

**GC:** It's got to be cheap.

**KDVS:** I've got to go get that thing. So how is the groupie scene these days, I read that you were the first member of the



parlay being in the band into a sexual encounter, is that true?

**GC:** I think that's true. Yeah, yeah. I remember that. Ahem. I didn't parlay that, I just experienced it, and thought it was amazing that things worked like that. But the thing is, things work like that for everybody, I don't care whether you are a professional golfer, or a brain surgeon, or you run a dot.com company. The thing oddly enough, women screw power and men screw beauty, it's a cliché, but the same girls who would have nothing to do with you last year and suddenly your band is being played on the radio and they're all around like "hey, remember me, wanna go out?". It's not rocket science.

**KDVS:** You guys are a little older these days, how is the scene now?

**GC:** Predictably it thins out; it's just the way it is.

**KDVS:** Yeah, the herd thins out.

**GC:** The herd thins out. You've got to be Mick Jagger, got to be that successful.

**KDVS:** Is the same true for Mark, Mark Mothersbaugh? [Devo lead singer]

**GC:** Mark is married. He is honoring the vows.

**KDVS:** Good for him! So lets talk about Mutato Musica, can you tell us about that?

**GC:**

o f

That is Mark's scoring business, where he scores for films and TV. But a lot times we do projects together, and we work out of Mutato Musica all the time. We've done a lot of music for commercials, and songs for movies, and video games. Recently we did a very bizarre project that's going to surprise everybody; I don't know what they're going to think. We've created Devo 2.0. It's a kids' band, for Disney. And they are doing all songs from Devo's catalog.

**KDVS:** Is that true de-evolution?

**GC:** Yeah, true de-evolution. They're doing songs like "That's Good", "It", "Girl You Want", "Beautiful World", "Choice". Twelve songs in all.

**KDVS:** Some of those aren't very Disney, I'd say, I'm kind of surprised they are going along with it.

**GC:** Well that's what I like about the whole thing. People perceive Devo as a silly goofy cartoon band, and if you pay attention to what's going on, it's not at all!

**KDVS:** Yeah, when I saw you guys in August I immediately thought that what your songs were about back in the '70's are perhaps more relevant these days - considering who is in office.

**GC:** Not that people think about these things analytically and consciously, but I think that is the reason that out of all the bands that appeared in that era that we did, we're the ones who are still current, because what we talked about and what our songs were about, not just the sound and the way the sounds were put together, but the lyrics and the presentation — it all turned out to be true! So I think that is why people are interested in us, because devolution is true.

**KDVS:** Some are folks might say doing commercials is selling out, what do you think about that?

**GC:** No. Everybody has sold out. The concept is outdated. Everything that we got criticized for, like branding ourselves, creating videos, making wacky merchandise, everything that we did that we got criticized by the old vanguard of rock for, now every big time "rocker" and star, down to the guy who is supposed to be a street thug rapper, they're all doing it, and all of it is just pose and posturing anyway, just image and brand control, because in reality what are they doing, they are making songs and they are selling them, and they are part of the corporation. They are distributed by a corporation, they are controlled by a corporation, they are marketed by a corporation! They are on the inside when the drawbridge goes up! There is no freedom, there is no democracy, we live in a corporate feudal state, it is getting more and more obvious every day. People traded individuality and freedom for the thinking of the hive. And more recently, just absolute psychopathic fear. They are used to searches of all kinds, invasions of their privacy, strip searches, standing in long lines, doing what you are told, shutting up, not complaining about it. It is like they have all been conditioned to be good little worker bees in the hive. Just today on CNN there was this

reporter on the street, one of the main anchor guys on CNN, but not

Anderson Cooper, he's gleefully explaining how — on the streets of New York you know, where some hoakster is dancing the jig because there is so much fear because he was able to put a suitcase in Penn Station with drano in it and watch the whole city come to it's knees over it, it is like dada art. So the reporter is explaining gleefully the "Israelification" of New York, it on the "Israelification" that now do Tel

a bomb food joint And he explain mind the military and searched where.

**KDVS:** He people don't mind it.

**GC:** Yeah, we're last people who luckily I grew up what freedom was.

**KDVS:** I'd like to Kent State that experience?

**GC:** Absolutely. That would never happen again, because that's when people cared. The protest was about the expansion of the Vietnam War into Cambodia without an act of Congress. Nixon the President, who was possibly as evil as Bush, but 10 times as smart, he found a way to usurp the tenants of the U.S. Constitution and just expand the war without an act of Congress even though that had been in place forever [see Art. I, Sec. 8] and there was a big segment of the population that actually knew how democracy was supposed to work, and knew how the system of checks and balances between the various branches of government worked. And so all the activist students and all the people who opposed the Vietnam War really lost it. This was just compounding it. That May 4th protest was about that very thing. And so, anticipating that, the Governor and the President of Kent State University agreed that they would declare "martial law" on campus, and martial law, unbeknownst to most of the population today is a trump card, is the ace in the hole that the government can invoke at anytime on a state level, federal level, county level, and it usurps all individual rights, all the Bill of Rights, all the First Amendment rights, so no longer are you able to assemble. So it automatically made the protest that day illegal, and this gave them the excuse to start shooting tear gas to disperse the crowd, and of course the crowd was saying "hell no, we won't go" and all the stupid slogans and chanting, and the crowd was 18 and 19 years old. And the National Guard who were also 18 and 19 years old, were carrying loaded M1 rifles that nobody thought were loaded because that had never happened in the history of America, and they had bayonets on the rifles, and they started marching, and the next thing they shot into the crowd. Four students were killed, 9 were injured, 2 paralyzed for life.

**KDVS:** And

**GC:** I knew admitted which was within the that had academic

a more reading all that other you

So I did my o

was to have to work summer to admit new students, Krause and Jeffrey Miller these two

explaining gleefully the was a five minute piece of New York, meaning people live just like they Aviv, in constant fear, in constant readiness of going off in some fast or a sidewalk cafe. went on and on to how people don't heavy presence of police, and being and stopped any

was saying might that? I

some of the do. Because and remember

ask you about that, you were at apparently, would you mind talking about



JERRY CASALE

"Whip

"Freedom or

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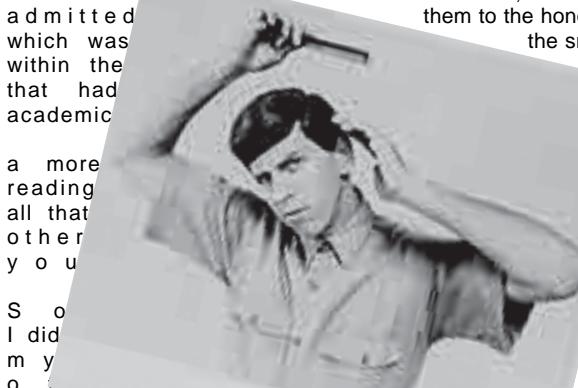
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**GC:** Not that people think about these things analytically and consciously, but I think that is the reason that out of all the bands that appeared in that era that we did, we're the ones who are still current, because what we talked about and what our songs were about, not just the sound and the way the sounds were put together, but the lyrics and the presentation — it all turned out to be true! So I think that is why people are interested in us, because devolution is true.

**KDVS:** Some are folks might say doing commercials is selling out, what do you think about that?

**GC:** No. Everybody has sold out. The concept is outdated. Everything that we got criticized for, like branding ourselves, creating videos, making wacky merchandise, everything that we did that we got criticized by the old vanguard of rock for, now every big time "rocker" and star, down to the guy who is supposed to be a street thug rapper, they're all doing it, and all of it is just pose and posturing anyway, just image and brand control, because in reality what are they doing, they are making songs and they are selling them, and they are part of the corporation. They are distributed by a corporation, they are controlled by a corporation, they are marketed by a corporation! They are on the inside when the drawbridge goes up! There is no freedom, there is no democracy, we live in a corporate feudal state, it is getting more and more obvious every day. People traded individuality and freedom for the thinking of the hive. And more recently, just absolute psychopathic fear. They are used to searches of all kinds, invasions of their privacy, strip searches, standing in long lines, doing what you are told, shutting up, not complaining about it. It is like they have all been conditioned to be good little worker bees in the hive. Just today on CNN there was this



ALAN MYERS

standards, rigid list and — in words had to be smarter. the reason that, it was job. As part my scholarship during so I met Alison students who

then would subsequently the next spring be killed in their freshman year and I became friends with them. That wouldn't happen today, because everyone is just a moron, and whore, and a creep.

**KDVS:** Let me play, I have a song here, you guys covered "Ohio", a Crosby/Stills/Nash/Young song I believe.

**GC:** Yes, Neil Young wrote it.

**KDVS:** Do you mind if I play that song, and then I'll come back to you, would that be ok?

**GC:** No problem.

**KDVS:** Ok, here is Devo doing the song "Ohio", it can be found on *When Pigs Fly: Songs You Never Thought You'd Hear*. Maybe we can talk about this when we come KDVS 90.3fm. [played song; this compilation are covers odd pairings, such as the Box Tops singing Blondie's "Call Me", (2002, Xemu Records / A2X Records)]

**KDVS:** Alright this is Ryan here, talking with Gerald Casale, are you there Gerald?

**GC:** Yes.

**KDVS:** That was "Ohio", a cover that Devo was doing.

*When Pigs Fly: Songs You Never Thought You'd Hear*. This is an interesting disc. The one I like is Don Ho doing Peter Gabriel's "Shock the Monkey".

**GC:** Yeah that is great.

**KDVS:** It's also got Lesley Gore doing "Dirty Deeds Done Dirt Cheap", Herman's Hermits doing "White Wedding". How did this thing come about?

**GC:** It's a concept album.

**KDVS:** And you knew whoever was putting it together? Did they approach you?

**GC:** Remind me, I hope his name is all over it?

**KDVS:** Cevin Soling, with a C?

**GC:** Yah, what's the record company again?

**KDVS:** Xemu Records.

**GC:** Yah, out of New York, it was this guy with this weird kind of, Professor Irwin Corry record executive, who was kind of like an intellectual mad man and he had this big idea and he went around spending all his energy getting people into it, and we just thought it was so funny. When he would pitch his concept, it was like, wow, this guy has flown all around the globe meeting these artists to convince them to do this thing — why, why?

**KDVS:** Yeah, it is pretty amazing.

**GC:** I just love it. We thought he was Devo. Here's a guy, he's in business, he's able to get phone calls returned, he's able to get meetings, he has some financial capital to fund these recordings, and this is his idea. He has boundless energy to see his vision through. That's Devo!

**KDVS:** Did he approach you with the song "Ohio", or did you get to pick the song?

**GC:** No, no, no. It was all his idea!

**KDVS:** The pairings? He had Don Ho paired up with "Shock the Monkey"?

**GC:** Yes!

**KDVS:** [laughs]

**GC:** Exactly, your reaction was our reaction.

**KDVS:** It's a great disc.

**GC:** It was bound to fail, right? Given this culture, it's like here, do you want to just put out something that every one hates and thinks is crazy, here you go.

**KDVS:** Speaking of bound to fail, Devo released what I think is pretty neat: Devo's Greatest Hits, and simultaneously Devo's Greatest Misses. [1990]

**GC:** Right.

**KDVS:** I assume you didn't have much expectation for the Greatest Misses disc?

**GC:** Well. No. I mean, we just thought that... people have to understand duality; people have to understand Jekyll and Hyde. I know that nobody is into Jung, and the dark side. And people in America really don't

understand or appreciate irony, because they don't even admit to their own duplicity...

**KDVS:** Alanis Morissette appreciates irony. (*Note from Editor: She's Canadian!*)

**GC:** Does she really, ok. I thought Morrissey did. And according to Robert Hilburn, Franz Ferdinand does; I love the way he can take somebody simplistic and make them sound really important.

**KDVS:** Hilburn is the Los Angeles Times music critic, right?

**GC:** Yeah. He is the one who said, after we did our 1982 tour of Oh No! It's Devo, and we had the rear projection screens in sync with the music, and characters on screen in scale with us singing. And he said, "Devo give me a rock and roll, or go to a video arcade and I'll stay home."

**KDVS:** Wow. He missed the boat.

**GC:** That's what's so great. He's always way behind, and then somehow he anoints people!

**KDVS:** So how do you feel about entire cover albums dedicated to Devo, like *We Are Not Devo*?

**GC:** I just wish they were better.

**KDVS:** I was going to play the Aquabats, "Love Without Anger", I thought they did a decent interpretation.

**GC:** Yeah. It's funny. Here's my idea. How about this: Axe Rose doing "Freedom of Choice", full blown rock-n-roll.

**KDVS:** Full blown or his quiet stuff?

**GC:** No, no, no. Full blown, before he pinned out. And who is his guitarist?

**KDVS:** Slash?

**GC:** Yeah Slash. Who is a great cartoon character, who looks like he can be on the Adam's Family. Imagine they're doing "Freedom of Choice" full quote "balls to the wall" in their world, right, he's doing "...ah freedom of choioioiooice, is what you waaaant...". And he sings the lyrics faithfully. That would help me. Because he'd sell the idea like we never could. And then we'd make some money.

**KDVS:** Ok let's hear the Aquabats doing "Love without Anger", here on KDVS Davis 90.3fm. [played song, from *We Are Not Devo* (1997, Centipede Records), bands covering Devo tunes]

**KDVS:** Alright this is Ryan, talking to Gerald Casale, founding member of Devo. Do you guys have to approve these cover songs, or do companies get to put these out without you having much real say?

**GC:** The laws of copyright and recording in America are thus: Let's say I'm a band called Parcheesi. And we like this Devo song "Pink Pussycat". We record it, we don't change it. As long as we faithfully record the publishing credits so that the appropriate agencies in America that control who gets what, can send the writers' money to Devo - they don't need permission. But, if they want to take a piece of "Pink Pussycat", like some rap band, and put something else over it, and now they want to claim all the credit, they can't do that — they have to get permission. Or if they hate "Pink Pussycat" and they made parody lyrics — they have to get permission. Otherwise, anybody can do whatever they want.

**KDVS:** Ok. Can you tell the story of when you met Mick Jagger, regarding "Satisfaction"?

**GC:** Yes, the laws were even stricter then. We had to meet with him because we changed the music. The lyrics were the same, but we changed the music. So he and Keith [Richards] had the power to say no. And I think that is a good thing. I wish

the laws were still as

respected the

created this thing

people so that

do it. So we had

Like, maybe

and thought it

stupid. And

the Rolling

wrote that

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domain, he

completely in the

**KDVS:** From Ohio

**GC:** Yeah, Ohio. Who

robots and dress in

suits playing this bizarre

deconstructed version of

song with the beat all torn

down and twisted around,

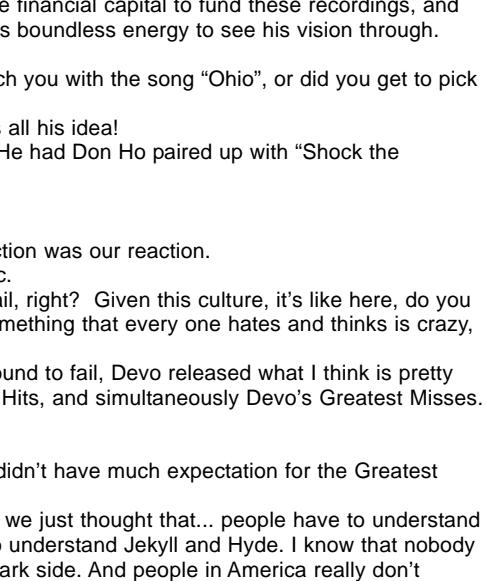
the only thing recognizable

lyrics. That's Jagger's

wrote the lyrics. So we were

supplicant mode of those who

go to see the king. We met



with him in the offices of Peter Rudge, their manager at the time. And Peter Rudge was this amazing high powered slime bag who wore three-piece saddle rough suits with the paisley ties and the pin stripes and everything. We're in his office in New York next to the Warwick Hotel, and he's got a fireplace going, the whole thing. Jagger is there, in some velvet pants and like a t-shirt, and bombed. Drinking Mogen David wine in the middle of the afternoon...we didn't know what the "hey" wine was...Anyway, Jagger listened to about 30 seconds of it and he's sitting in his chair and he's drinking his wine and then he gets up and he starts dancing around the room making Jagger moves. And Mark and I are looking at each other going "woo woo", and Jagger goes "I like it, I like it". So we go home to L.A. all proud, like "Jagger liked it, its ok, were gonna do it". And our manager Elliot Roberts, who managed Neil Young, and Joanie Mitchell, and the Cars, he says: "oh good, I told Peter Rudge to tell Mick to say he liked it because you guys might really hit it big because you are about to be on Saturday Night Live, and you could make him a lot of money".

**KDVS:** Wow. That was your manager?

**GC:** Yeah. That's how it works. What do you think it's all about? Don't you think this business is as evil as the artists think it is?

**KDVS:** I can only imagine.

**GC:** No. I'll tell you what; it is ten times what the artist thinks it is.

**KDVS:** I have oodles of questions to talk about, and this is one of them,

what is the relationship like between artists and labels these days?

**GC:** The same way it was probably fifty years ago, when Ray Charles and John Lee Hooker were working. It will never change. It will never change.

**KDVS:** Do you have more control over days?

**GC:** Absolutely not. No. That's not the way it works.

**KDVS:** So how do you feel about sampling these days, it is very prevalent?

**GC:** Sampling is prevalent, and that's what I was talking about. I don't understand, and no artist understands who ever wrote a song, how the fact that they wrote a song doesn't count. No one will ever understand that. You can sample all you want, is our attitude. And give us something. Because without us, you wouldn't do what you did. So are you building on something, or just ripping something off? It's ridiculous. They say, "Oh, it's just a sample; well hell bell whether you". If it's just a sample, you wouldn't even have the idea

which you have unless we had an idea. So let's build. But do not appropriate, and do not cut us.

**KDVS:** Are you aware of the "creative commons license"? [\[www.creativecommons.org\]](http://www.creativecommons.org)

**GC:** That's funny, you are allowed to say this, but the FCC rules out the s-word. That's brilliant! Keep going. Because what you are talking about is so much more offensive.

**KDVS:** So the FCC is not high on your list.

**GC:** The FCC is so corrupt, and so arbitrary. It's like the scene in Amadeus, where the Duke says, "I like it, but it has too many notes". And Mozart says, "What do you mean too many notes Sir, I used the number of notes I needed for the idea I had, what would you want me to do?" And the Duke responds, "Cut some notes, I don't care where you do it." This happens everyday on every level, with movies, commercials, videos. People that are empowered who don't even know what they are saying, that think their power... are interfering with a good cut or a good vision, or whatever. In other words, they can't justify their money to their boss unless they impose their will. And then, they are dealing outside of their area of expertise. You know what the artist hates about that, because the artist would never say "I know more about business than this guy", "I know more about how things are distributed". The artist would never say that. But these people feel very free because of the money relationship to say whatever they want, no matter how opinionated it is, and ruin your life. And if you won't do it, you know what you are? You are the "difficult artist".

**KDVS:** So when writing songs, do artists, or do you consider FCC rules,

like the seven dirty words and swear words, is that a consideration when someone is writing a song?

**GC:** No. I never even think about those people! Tell me if this is a fact: the head of the FCC is the son of Colin Powell?

**KDVS:** Yes. Michael Powell is Colin Powell's son.

**GC:** Colin Powell. I call him Collin Bowel. Collin Powell, who had dignity and respect, was sent out to the world at the UN to sell a completely made up corrupt image of the world, he had to sell the idea of WMD's and the attempt of Saddam Hussein to get nuclear materials. Right. How about that? How sad is that?

**KDVS:** Yeah, I was disturbed by that.

**GC:** How sad is that? It's hideous. And then his son is like a little parrot to the Administration...

**KDVS:** Let me cut to another song, one not found on either your Greatest Hits or your Greatest Misses albums.

**GC:** Oh, that's even better.

**KDVS:** And that's "Going Under", it is found on the *New Traditionalists* album. It's one of my favorites.

**GC:** One of my favorites too. We're playing that live, and you saw us play it live didn't you?

**KDVS:** Yes, I love that one. So here is "Going Under". [Played song; from 1981]

**KDVS:** Alright, this is KDVS in Davis 90.3fm. With Gerald Casale of Devo on the line. I have just a couple of minutes left, I'd like to ask you two last questions, and then I have to hand it over to the next DJ. The Greatest Hits and the Greatest Misses albums do not include some songs. How did you decide what was a greatest hit and what was a greatest miss, do you remember?

**GC:** Absolutely. I did that track list. And I did it on purpose arbitrarily. Because our view, is that this whole thing... this came at

the height of MTV by the way, when they

had Smash or Trash, and they'd show some video in the middle of the afternoon and let the vox populi decide, and it is so horribly unfair. Because it is like when you go to a focus group, you have no power; and they ask the audience "what characters didn't you like here, what characters do you think were unsympathetic", and give this person that hasn't had a voice power for the first time. They think their power rests with screwing with what is there, in other words they have to complain, and that is their power. Like a food critic — they must complain. And knowing that, and knowing that we only had a couple of hits that could be verified on the level of commercially in the real world what a hit is, we just divided the songs up that we liked into hits and misses, to make people go "why hit? why is that a miss?".

is that a

**KDVS:** Like I'm doing.

**GC:** Ya. It's a game. It was just supposed to be funny. And the fact that "Going Under" was left off all together is maybe self referentially telling.

**KDVS:** Could be, it's definitely one of my favorites, and I was surprised to not to find it on either.

**GC:** But it's one of my favorites too. That's why we are doing it live.

**KDVS:** I'll be there tomorrow. [Paramount Theater, Oakland; historic building]

**GC:** I think we were disappointed in the recording, that's what I think. [kidding] And when you are there tomorrow you can see the extent of my injury.

**KDVS:** I'd like to thank you for coming on my show here.

**GC:** I'd like to thank you for all of those serious questions.

**KDVS:** I'm looking forward to tomorrow.

**GC:** All I have to do is come out of anesthesia.

**KDVS:** Thank you for visiting KDVS. [by phone]

**GC:** Good night.

-END -

Ryan Todd is the host of "California Police State", heard every Friday Night from 6-8pm on KDVS 90.3 FM.

All photos from <http://www.devo-obsesso.com>

Dick Hebdige's *Subculture: The Meaning of Style* is considered a classic work in several disciplines. Published in 1979, Hebdige addressed the need to understand the growing number of visible British subcultures. His analysis of the history of rock formations in Britain demonstrated how punk achieved its contention through aesthetics and legitimated youth subculture as something more socially significant than "adolescents acting out." One might even accredit the dominant narrative of British Punk history—the commonly referenced links to Jamaican reggae and economic strife for instance—to Hebdige's book.

What does that mean now? Well, how does one explain why some music scenes become legendary while others fade into obscurity? The proliferation of the "vintage store?" How about the fact that we're never sure how many times to write the word *post* in front of the latest incarnation of *post-punk*? *Subculture: The Meaning of Style* offers anyone interested in stylistic cultural manifestations a blueprint by which to understand the substance of style.

The following interview is culled from a talk I had with Dick Hebdige on October 19<sup>th</sup>, after a lecture he gave on the UC Davis campus.

**Andy:** Rock music or anything as a cultural phenomenon is characterized by a set of signifiers that can be twisted to serve a particular purpose. You identified two instances in the past thirty years—punk and rave—in which rock signifiers were aligned with a particular social group that received a certain amount of attention from legitimate forms of idea-dissemination (like the British press for example) to produce a subculture that you said had a "reverberation of contention."

**DH:** Laughs

**Andy:** At the end of the lecture you asked whether or not this coming together of cultural processes to produce a subculture of significant contention is "imaginable" given today's consolidation of media ownership and ideas. What do you mean by "significant" contention?

**DH:** I was referring to what Larry Grossberg—a cultural studies scholar of rock music—called "the rock formation," that he associated with the baby boomer generation and the sixties and seventies and all that where a combination of what he calls "structures of asset" or emotional investments in particular cultural forms together with progressive politics; where certain kinds of institutional factors make it possible and sort of bring together a whole generation of youth. So there's this naturalized set of connections between youth and protest or youth and experimentation that challenge the order of things in a progressive way. I think his theory comes out in response to Stuart Hall's idea of "articulation;" that cultural forms don't have any natural or intrinsic political or social belonging. They have to be articulated, literally almost organized or orchestrated or spoken into some kind of direction. Punk for instance, you know, I guess my book on subculture was probably a willed articulation of

what I found was progressive in punk. Because there were other elements in punk—you know like the proto-fascist and Nazi parts—

**Andy:** Laughs

**DH:** It [punk] was a radical kind of

## Interview with 'Rock-and-Roll UK' Dick Hebdige

by Andy Pastalaniec

epic

and that

means that it can move in either direction. There were elements in punk that went into Oi music and skinhead music with its centralization of the proletariat, and then there were other bits that went into gothic decadence and so on. I tried to get the bits that I felt were sort of recruitable—but I'm not saying it was a sort of Machiavellian book.

When we're doing scholarship we're not just describing what we see we're also willing into shape. We're invested in it libidinally and existentially I guess. I was looking at those to moments that—as you said—sort of significant moments of contestation and I think punk clearly was and it began as kind of a great refusal or maybe even a trivial refusal to you know, sort of 'look right' or to act in a way that was in accordance with the sort of state-sanctioned notion of what adolescence should do—

**Andy:** It re-appropriated those and valued the opposite.

**DH:** Yeah. It was sort of theatrical too. Mean punk I think was basically like an art project insofar as punks sort of dressed up in the anxieties of the period. Everything parents didn't want kids to do—punks sort of signify that and put it back as a kind of circus. So is it significant or is it just "acting out?" I don't know. But insofar as it began to connect to other sets of interrogation and questioning of the order of things it was sort of significant—I think at least. And clearly it had resonance not just on the US/UK axis but also internationally in the end. So I think there's this way I think that you can see punk as a sort of agent of dissent and as a symptom of a certain problem in terms of the reproduction of everyday life as it had been functioning prior to that; a sort of interruption. I'm more interested actually in interruption than interpretation in some ways—laughs.

So then the rave culture—slightly less conventionally combative—represented I felt a moment when the collective and the desire to be in a crowd was re-affirmed. The idea of finding comfort in strangers and safety in numbers at a time when we're told the world is getting increasingly dangerous; "you'd better be vigilant, the person sitting next to you on the bus may have a bomb. There are all kinds

of predatory criminals and aliens out there trying to get at you. It's time to close the door, gate the community, return to family values." Clearly there's a sort of an authoritarian and repressive agenda behind this whole emphasis on "The War" metaphor. Not just the "War in Iraq" or the "War on Crime" but in some sense you know the "War on Critical Thinking!" So I

think though the rave culture and the dance culture connect to the festival movement of the sixties—

Woodstock and

all that—it also connects to the dance club; sort of funk and stuff like that.

New technologies

made it possible for digitized beats to create these kind of hyper-intense tracks that went on for a

long time at 120bpm and that comes in contact with 'mood-enhancing' substances and an organization which was very de-centered and very sophisticated and you can sort of say that the internet created the technical and social platform upon which the rave culture could develop internationally so you could sort of direct people to remote locations using cell phones and the internet and so on. It's very communication savvy but still connecting to this basic fundamental desire on the part of people to find communities and collectives not as regulated as normative culture. There's an opportunity for autonomy, self-organization and fun, pleasure. The

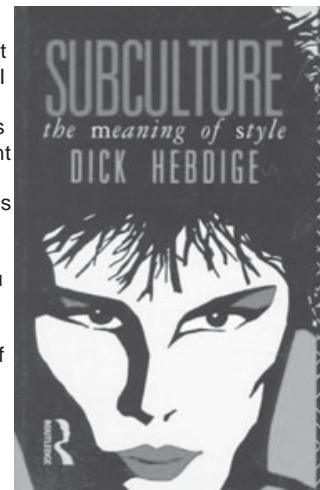
possibility of meeting people who are strangers and sort of turning them into familiars for, even just an afternoon. This is a sort of radical proposition—strangely enough—given the sort of 'preferred' model of interaction, which in the last few years in this country we've seen an extremely assertive model: the sort of authoritarian lock-down, very nervous, a community organized around fear—which I really feel is what's happening. So I do feel that the rave culture is a contestation of that. It's not about demonstrating and organizing in the old idea of the political contestation of the state. It's a cultural contestation.

**Andy:** How odd that dissent can be sort of a latent function of just kind of having basic community oriented connections.

**DH:** Sure, and there's a kind of utopian element in both punk and rave—even though punk seems to be kind of—

**Andy:** Distopian?

**DH:** Yea, *distopian*—it's utopian in the notion of autonomy and self-fashioning, self-organization and dissociation as it were from the consensus. These are all elements of it that historically constitute a sort of 'utopian dream,' even though it appears to be nihilistic in the negative. I think it still operates as a kind of option. You



know you can still see the necessity—particularly today when there's so much emphasis on *faith*-based initiatives and the importance of religious *faith*—to value nihilism as an important intellectual starting point even if you move beyond it or back from it. The idea of bracketing everything that you're supposed to take for granted or have faith in and question it is really important. The fact that folks were kind of doing that in a voluntary way outside of an educational context is very refreshing.

**Andy:** I hope I'm not oversimplifying what I perceive to be your ideas about subculture, but it seems that classifying these two moments as something that was facilitated by the mass media's dissemination almost says they're dependent on the media to *give* them or bestow upon them this sort of 'contestation.' If that's not possible—again due to the state of the media today—does that re-localize subculture because it can't achieve a more broad-sweeping exposure? If so, is that such a bad thing? Can different groups exist in different areas and all be doing things that are kind of against dominant notions? They don't receive the media attention but does that devalue them?

**DH:** Well you know, clearly life goes on and culture keeps being made and people go on you know *acting back* on how they'd been made. I'm not saying that because we don't have this *spectacular convergence* of diverse initiatives and energies and subcultures into sort of a big glob called you know "The Youth Revolt."

**Andy:** Laughs...

**DH:** It doesn't mean—yea, you know yea, there's a lot going on and I don't even claim to begin to track it. I don't consider myself a sort of "subculture scholar." You know I wrote the subculture book when I was in my twenties and I was still close enough to talking about my own identity formation and my own placement in a milieu which I found very formative and intellectually stimulating as much as anything. No, I'm not saying—you know that's the worst thing that old *hipsters*—laughs—can say to the youth. You know, "they're not doing the right thing because they're not doing what we were doing back in the day." I was trying to talk about moments that for whatever reason all these possibilities got articulated into something noteworthy that seemed to put pressure on everyone's understandings of how the social organization should work and what was possible and what was imaginable. When I'm doing a presentation like yesterday's I'm not presenting an argument but leaving a lot of stuff just hanging as questions and possibilities and playing music and so on to try to get underneath people's skin so that people are invited to imagine and join up the dots that I'm not joining up because *I can't do it*. I think that's a great thing about these moments when a group or maybe a very heterogeneous collective of people begin taking seriously the responsibility for imagining the future in a way that is congruent with what they want. That's a form of agency, that imagining like that. That's what I was talking about with the punk and rave thing, two moments when that seemed to be happening. What I'm really talking about is a revolution—that these are sort of

moments; even if they're not changing the nature of the state there's this sense that life might be exciting at another level. I think that's beginning to happen again but it may be a fantasy on my part.

In fact we've got these two exhibitions at UCSB at the art museum. One is "Black Panthers: 1968," a set of photographs by Ruth Marion Baroque and Purple Jones who went around taking photos of the rallies and portraits of Huey Newton and Bobby Seal and got close to the Panthers as a result. The other is called "High Society: Psychedelic Dance Posters from Haight-Ashbury, 1965 to 1971." We've got 140 of these mint-condition posters. This is in the middle of our campus and we're programming events around that. We've got Angela Davis coming, Cathleen Cleaver, and Purple Jones to talk about the Panthers. We've got the original three artists—three of them anyways—coming to talk about "The Listening Eye: Forty Years of Psychedelic Art." We had a concert with some high-desert, young neo-psychedelic bands coming from Joshua Tree for the opening. We had 600 students at the opening, the biggest turnout. Now, something is happening, but you don't know what it is—laughs.

So there's this possibility that the counter-culture of the sixties is speaking more directly again to people at the moment—to students at the moment. Nobody sort of expects it to happen in the same way that it did then and it's not a historical project in the sense of trying to understand in a kind of analytical way what was happening in the sixties. It was to get those ingredients out there and those possibilities out there to ask fundamental questions: what are our freedoms today? Freedoms of speech and the right to assembly and the right to secede—all these questions that were asked in the sixties. In the wake of 9/11 and the climate of regulation that's been installed after it, these are questions that are very pertinent. It's the war in Iraq; it's not the war in Vietnam. We've had Katrina exposing the persistence of race and extreme poverty and neglect in the south just as the civil rights movements in the sixties drew attention to America's shame at that level. Obviously I'm not saying that this is a pale reflection of what happened then or that it's a recurrence exactly of what happened in the sixties. There are certain parallels that mean it might be possible to go back to the sixties and look back at it from our current vantage point and see what is redeemable, retrievable, and rescueable from that moment in terms of contention and critical questioning. My sense is that there's a lot of interest in this, and it's not just at UCSB; there's a similar exhibition on ecstasy in the MOCA down in LA about the connection between experimentation and psychedelics and so on. So, it's never over, there's always a possibility that you're going to get this juncture of forces coming together in questioning. It's not that you're looking for *riot* or theatrical dissent but I think we're all looking for the possibility to restore the notion of the right to critical reflection and questioning of the way in which the world is being presented and constructed for us.

**Andy:** I've got two more questions. One of them I really wanted to ask kind is about, I guess, *methodology*—I don't know if that's the right word to talk about these things. The second one is for fun. Yesterday I was talking to a friend about your lecture and we came up with a general critique of academic analysis of subcultural movements. Namely that—given we're broaching the end of our undergraduate careers and deciding what we're going to do after that—we've kind of discovered that *any* graduate student can sort of manipulate "Rock subculture" or anything of "low or 'pop' cultural status" into a thesis with careerist goals of acquiring a professorship—laughs.

**DH:** Mmm'hmm.

**Andy:** So it raised the question; how does one assess or confront the pitfall that academic analysis has to violate what it means to be a part of 'x- group,' which is especially important with an abrasive movement like punk where having a particular knowledge of or connection to a set of aesthetics is crucial? How do you assess or confront that danger?

**DH:** Of—Of what? Of sort of...

**Andy:** Of stepping into an artistic subculture with a particular set of aesthetics—

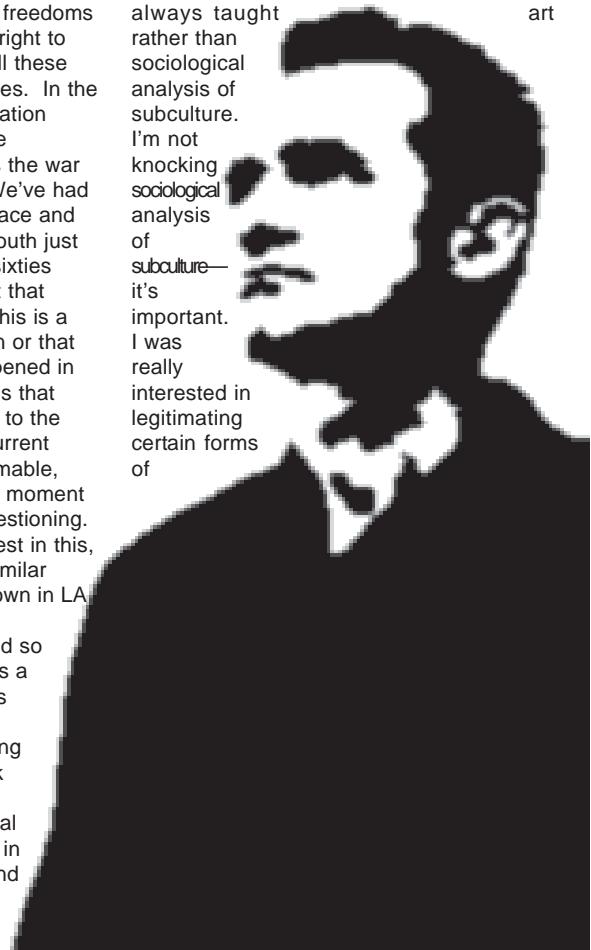
**DH:** With an instrumental kind of attitude, trying to make a career out of being a sort of "zookeeper of deviants?"

**Andy:** Kind of, but insofar as one is manipulating it to suit an "academic need" and not really understanding what it *feels* and what it *means* to be a part of something like that.

**DH:** Yea you know I can't really—pause—talk about that—pause—personally. That's one of the reasons I don't consider myself a sort of "professor of subculture." That's why I've always taught

rather than  
sociological  
analysis of  
subculture.

I'm not  
knocking  
sociological  
analysis  
of  
subculture—  
it's  
important.  
I was  
really  
interested in  
legitimizing  
certain forms  
of



experience and knowledge, which were outside the cannon and wanted to bring them into the university and into the discourse. Because that's what intellectuals should be doing and that's what Stuart Hall meant by saying that the important thing was to create a critical space within the university for some kind of evaluation and analysis and mobilization of what was critical in a society—what was happening at the time. I wasn't particularly interested in sort of *manicuring* that into you know, a "field of study."

**Andy:** Laughs—Alright.

**DH:** So as I said it was more of an *interruption* than trying to establish an interpretive tradition. That's personally what it is and that's sort of what it is for me but what other people are supposed to do, I don't know. What I do know—as I think I've indicated—is as much as I'm analyzing and trying to make sense of this stuff—and I do teach—I'm interested in this sort of integrative programming. I want to be able to organize research groups, events, bring in speakers and organize concerts. I would just encourage people who are thinking of undertaking graduate study not to only think of what they're doing in terms of a possible career as a professor but that there are other possibilities for careers within the arts and within culture which actually are about *making* culture—though you *can* analyze culture and make it at the same time. But I think it's really an important thing to expand the repertoire of possibilities for undergraduates and graduates in the arts and humanities so they can go out and actually become agents and advocates for these cultural forms as well as sort of *museum curators* for punk and so forth. It's not about understanding it to death it's about trying to mobilize or honor some of the energies that attracted you in the first place. So I'm arguing for impresarios as well as scholars I guess—laughs.

**Andy:** Okay. Well the last question is kind of brought up by the way the 'undergraduate student' is required to read something by "Dick Hebdige," (or anyone). But you know HEBDIGE, with capital letters and so forth sort of subdues or backgrounds a personal connection you might have had to a group of people you were studying or the subculture you were studying. So I guess the question is, fittingly a "Where were you in 1977?" sort of thing—laughs

**DH:** Laughs—

**Andy:** What did you look like? Did you go to clubs because you liked the music? What kinds of bands did you like?

**DH:** Laughs, smiling—Well alright. By 1977 I was twenty-six years old so I already thought I was too old. I didn't know that Joe Cocker for instance was probably the same age as me, more or less. I'd already done my MA at a cultural studies center and graduated in English and did a two-year thesis and you know, "Aspects of Style in the Deviant Subcultures of the 1960s" was my dissertation topic. I was teaching in art school as a kind of journeyman lecturer. I would teach in North Hampton and South Hampton; if it was Tuesday I was in Portsmouth if it was Wednesday—you know that's how I was earning my money. But also I was helping to run a sound system in Birmingham; that's how I got through graduate school. We played a mixture of dub/reggae, funk and rock and brought together because of that—in this room over a pub in Birmingham—a real motley crew of people. Lower-class, many second-generation Irish immigrants sort of scuffling and living on the edges of the twilight economy in the center of town; art school students from the local art school who would come in with cross-dressing and glitter; the David Bowie and all that—

**Andy:** Laughs—

**DH:** The early Roxy Music days I guess. And then we had these hardcore dreads coming down at a time when black Britons weren't welcome in the center of Birmingham. The police tended to put a lot of pressure on clubs and so on to keep the place 'white' or keep certain elements out. So it was a project; it was as close as we got to sort of creating a different kind of community that wasn't there before and we summoned it up with music. I'm not saying *I* was—I wasn't even the DJ. Really, I carried the equipment and worked in the coatroom. It was my friend who was the DJ and this was early DJ culture. So I was very invested in the forms—let's say—and it wasn't really a matter of academic study it was more like turning the trained part of my intellect on the way I had been living.

When I was a kid earlier on I grew up in London at what was then on the "wrong end" of the King's Road but this was in the swinging London period of the 50s and 60s. As a kid I was really close to places where The Rolling Stones played or Waldorf Street and the Marquee Club. So I was going to clubs when I was

seventeen years old and getting into psychedelia. I sang—well I "sang" sort of in inverted commas—and made this horrible noise in a *band* when I was fourteen or fifteen years old. I grew up basically in a working-class part of London, which was fortunate. I couldn't have grown up in a better place for what I chose to make my object of study. So there wasn't really a detachment, it wasn't as if I came in as an Anthropologist. I had already been formed as a subject within these forms. But then I went into cultural studies and thanks to Stuart Hall I was exposed to all this continental theory and reading Roland Barthes and stuff like that and it was all in a mix. I thought, "Well what can I apply *this* to? I've got to apply it to my own construction." It just worked perfectly for me.

I was offered this book contract in 1976 to write a book about black culture and I said "I can't write about black culture because I'm not black"—this was sort of an important moment for me—"I *can* write about the connection between *my* youth culture and black subculture that I understood as I grew up." So I signed that contract and almost immediately punk began to happen. I thought "I might as well turn this into the test case," because it was just happening, it was 1976-77. Applying all this theory—semiotics and so on that I was to master and understand—was in the process of becoming as it were. So there was this cultural form—punk—and I wanted to apply one to the other. That created a certain sense of urgency and energy that seems to have worked—it's the only thing I've ever written that people still read I think—laughs. So that's how it happened, it was much more an experiment than a piece of conventional scholarship. More like a piece of activist journalism.

**Andy:** So what was the name of the band, do you remember?

**DH:** I can tell you the name of the band and you won't believe it. I was only fourteen. The band was "Cacophony." I came up with that. The other members of the band were much more musically talented than me—I do make a terrible racket. It's interesting that I should come up with a word like that; clearly my talents lay more in the dictionary than they did in musical talent.

END



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In 2004 Douglas Everett spoke with Bill Moyers, then nearing the end of his run on PBS with *Now, with Bill Moyers*. Moyers has won multiple Peabody and Emmy Awards for his work on public television. Columbia University has given him their Golden Baton Award, the broadcasting equivalent of the Pulitzer Prize. Bill Moyers was Deputy Director of the Peace Corps under JFK and served for two years as President Lyndon Johnson's press secretary.

A press tour for: *Moyers on America, A Journalist and His Time* led to his appearance on KDVS' Radio Parallax.

# Bill Moyers Interview

By Douglas Everett

**RP:** Welcome to Radio Parallax, Bill Moyers.

**BM:** Thank you, Doug, glad to be with you.

**RP:** My favorite part of your book is part three: The Media.

**BM:** Yes...

**RP:** You noted an example of what passes for journalism these days. Can you talk about the "news item" from the Santa Monica Pier?

**BM:** A number of years ago, an item crossed my desk about a man who had almost drowned off the pier. The press rushed in to cover it and wrote stories. But it turned out to be more about the celebrity aspects of it, which involved Michael Jackson's plastic surgeon.

**RP:** Yes!

**BM:** (Laughs) Here's the Associated Press story: "Michael Jackson's plastic surgeon jumped into the ocean to save a suicidal man earlier today as 'Hollywood madam' Heidi Fleiss called 911 for help."

**RP:** OK.

**M:** I thought I was reading a joke at first, something a, beg your pardon, *college satire magazine* cooked up.

**RP:** Uh huh...

**BM:** But I read on. It mentions four people in the lead: pop star Michael Jackson, who had absolutely nothing to do with the episode, he wasn't even at the scene. His plastic surgeon happened to be attending a party nearby that also happened to be attended by Heidi Fleiss, a Hollywood prostitute who herself became a celebrity!

**RP:** (Laughter)

**BM:** Now, [Fleiss] was convicted of running a call-girl ring. She's just a bystander to the story. All she does is punch in three digits on the phone to 9-1-1, but like Michael Jackson she gets *her* name mentioned because *she's* famous. Further down the story is the man who leaped in to pull off the rescue. He doesn't even get his name into the lead!

**RP:** Such reporting!

**BM:** Wholly lost in the shuffle - he doesn't even get named - is the real protagonist of the

*KDViations* Winter 2006 pg. 16 story, the poor man

down in the water, the victim himself, who, as I say in the book, isn't even identified at all. Here's one more hapless Joe Q Citizen whose story wouldn't even *matter* to the media at all unless it could be tied to some celebrity.

**RP:** Says a lot.

**BM:** I have on my desk here right now, Doug, a study by the project for excellence in journalism funded by the Pew Foundation that says between 1977 and 1997 the number of stories in the mainstream media about celebrities increased from one-in-50 to one-in-14.

**RP:** Seems right.

**BM:** We are so obsessed by trivia and nonsense that we can no longer get to the serious news.

**RP:** Allow me to insert a funny quote you have in your book from George Bernard Shaw. "Journalists are unable, seemingly, to distinguish between a bicycle accident and the collapse of civilization..."

**BM:** (Laughs) Human interest stories have always been a part of journalism, but what happens today? I have a friend, Richard Reeves, who wrote some marvelous books about Kennedy and Nixon. For a long time he was a celebrated writer here in New York. A student once asked him, "What's your definition of real news?"

He replied: "Real News is the information you and I need to *keep our freedom*."

**RP:** Well said.

**BM:** And that's the kind of news we're *not getting* today, because so much ownership of journalistic outlets is in the hands of mega-corporations making mega-mergers in search of mega-profits. These mergers are not motivated by any impulse to improve news reporting.

**RP:** Right.

**BM:** They're done to boost the stock, or the personal wealth of the executives. Two-thirds of newspaper markets in this country are monopolies. I've got a section in the book talking about how independent newspapers are being gobbled up around the country. The bottom line is that they cut the news coverage, and the number of journalists working for them.

**RP:** We've heard a lot about this.

**BM:** You get a paper in say Cumberland, Maryland whose police reporter is given so many *other* assignments that he doesn't have time to go to the station to pick up the blotter [the news of crime of the day]. So what does the publisher do? He provides a fax machine to the station so the police can send over what they think ought to be in the newspaper. You certainly aren't going to get any stories of police brutality sent over voluntarily now, are you?

**RP:** Not such a good trend.

**BM:** (Laughs) No.

**RP:** We did see outrage in the country last year at Michael Powell's FCC ruling on media consolidation. I was startled to see something you quoted in your book; Michael Eisner didn't even want ABC to cover parent company Disney.

**BM:**

That's the conundrum we see

as fewer and fewer companies own more and more outlets. These are big companies who have dealing with the government. They want benefits from the government. They want

favors from the government - like the Telecommunications Act of 1996 - which took the lid off how large a company may become.

**RP:** Scary!

**BM:** It allowed Clear Channel, for example, to gobble up radio stations all across the country.

**RP:** We've talked about that a great deal here on KDVS.

**BM:** Do you think General Electric, which own NBC, MSNBS and CNBC, wants journalists from its organizations reporting on the defense contracts the government gives to GE?

**RP:** I'm going to say no.

**BM:** Not on your life! So Mike Eisner simply says when Disney buys ABC, "I don't want ABC covering Disney."

**RP:** Care to talk about the Disney versus Michael Moore controversy?

**BM:** I think Michael Moore has benefited enormously from the publicity and attention that was attracted by Disney's decision to not distribute his film [*Fahrenheit 9-11*].

**RP:** Sure.

**BM:** Based on what I've read, I think Disney did not want to proceed with distribution of the film because it is so political. They didn't want to offend conservatives who like Disney and go to Disney movies. Also, because Disney has some important relationships with the government - in Florida - led by Governor Jeb Bush.

**RP:** Uh huh.

**BM:** But I think that it has benefited Michael Moore and Miramax because they have had so much publicity.

**RP:** There are some people interested in silencing *you* at PBS.

**BM:** (No reply)

**RP:** Could you comment on the article in The New Yorker on goings-on at the Corporation for Public Broadcasting? Some there demand a more quote *balanced* unquote perspective.

**BM:** The White House has put some big Republican fundraisers on the Corporation for Public Broadcasting, which is supposed to be the heat shield for those of us in public broadcasting. It's got a very conservative Chairman of the Board, who used to be an editor at Reader's Digest. He's a Republican. They have not liked some of the hard reporting that my weekly broadcast has done on corporate influence in Washington and the influence of corporations on the administration's environmental policies. The stories we've done on secrecy in government etc.

**RP:** Not surprisingly.

**BM:** You mentioned that decision at the FCC last year, and the uprising it caused all over the country to resist the FCC's ruling allowing greater media conglomeration.

**RP:** Yes.

**BM:** Well, my broadcast - every Friday night - was the one most consistently reported on what the FCC was doing. The powers-that-be in Washington close to the media companies and close to the White House - the White House controls the FCC majority - did not like my reporting. They protested and grumbled.

**RP:** And the reaction?

**BM:** We are so obsessed by trivia and nonsense that we can no longer get to the serious news..

**BM:** PBS did not bow to the pressure. They remained very supportive of me, but now the Corporation for Public Broadcasting, led by right-wing Republicans, is insisting on funding

of some new shows involving conservative hosts.

**RP:** I see.

**BM:** I said in the New Yorker piece that this is the first time in my 33 years in public broadcasting that [I've seen] programs ordered up for ideological reasons rather than journalist reasons.

**RP:** You are critical of the current administration; in your book you agree with John Dean, whom we've been fortunate enough to speak with, that this is a dangerously secretive presidency. You explain how a "circling of the wagons" and exclusion of contrary ideas led to the Vietnam debacle. You saw that firsthand [as a Johnson White House insider]. Are we headed for this in Iraq?

**BM:** We were. The press was so deeply imbedded in the official view of reality in the path to the war that you had The New York Times, for example, being used by propagandists for the administration and by this guy Chalabi, to disseminate the false information about Weapons of Mass Destruction. The press was so imbedded in the path to war - and in the conduct of the war - that it got burned.

**RP:** Yes.

**BM:** It was too much on the side of the official view of reality.

**RP:** Worrisome, we would agree.

**BM:** There's been a backlash to that now. Finally [we are] getting from the mainstream press stories about the facts on the ground, what's really happening there. Because of the "war on terror" people seem tolerant of more secrecy in order to appear to be safer.

**RP:** "Appear to be" is an interesting way to put it.

**BM:** They're willing to trust a government more than we should ever be willing to trust a government. And this administration is using the "war on terror" to make it harder to file Freedom of Information Act proposals. [It is] making it easier to classify documents. Last year the administration classified 14 million national security documents, almost double three years ago. John Dean says in his book - and remember, Dean was counsel to Richard Nixon, he blew the whistle on Watergate, testified, helped to bring down the Nixon presidency - John Dean said in his new book, said on my show, said on your show that this is worse than Watergate. I think it is. It is certainly worse than Lyndon Johnson.

**RP:** How so?

**BM:** In the Johnson era we saw LBJ scold the press. He berated the press but spent more time with the press than anyone I knew. When he had the chance to impose official secrecy in Vietnam to stop reporters from going out in the field, he *didn't* do so. That's the big difference today.

**RP:** You have quite a sidebar in your book on the Freedom of Information Act. Can you talk about the FOIA?

**BM:** The Freedom of Information Act was enacted back in 1966, thanks to the courageous effort of a congressman from California named John Moss. Lyndon Johnson was president at the time, and he didn't want to sign it... (chuckles)

**RP:** (Laughs too)

**BM:** He didn't want reporters foraging around in the closets of government, or hustling his priorities, but he *did* sign it because he knew he had to.

**RP:** OK.

**BM:** He heard from editors all over the country who said we need the Freedom of Information Act. The act is supposed to guarantee that historians and members of the public have access to documents. Otherwise they'd be kept permanently secret. This administration is going all-out to eviscerate the Freedom of Information Act.

**RP:** And this worries you?

**BM:** I've never seen anything like it. The original FOIA didn't open everything to the public, but it opened enough to be encouraging. It's always a fight to find out what the government doesn't want us to know. Somebody asked me not long ago, "What's your definition of news?"

**RP:** To which you replied?

**BM:** "News is what other people want to keep hidden. All the rest is publicity."

**RP:** Right!

**BM:** The government wants us to publish its press releases - its "official statements" - but doesn't want us to find out what is going on.

**RP:** It's an old battle. What about the current administration?

**BM:** George W. Bush has clamped a lid on public access across the board. So much so that journalists and historians have challenged the Bush secrecy in court. Now the government says, "This is national security." But keeping us from finding out about the possibilities of accidents at chemical plants is *not* about national security.

**RP:** We agree.

**BM:** It's about covering up an industry's indiscretions. Locking up the secrets of those Cheney meetings with energy executives is *not* about national security. It's about hiding the confidential memorandum sent to the White House by Exxon-Mobil. [Memoranda] showing the influence of oil companies on the administration's policy on global warming.

**RP:** Uh huh.

**BM:** We only learned about that, by the way, through the Freedom of Information Act.

**RP:** (Sigh) Ironic.

**BM:** They are only making it harder and harder.

**RP:** We'd like to thank you for your book, *Moyers on America, A Journalist and His Time*. I noticed that you quoted Danny Schechter in it saying we need to engage the mainstream of the media in this country.

**BM:** Yes.

**RP:** I would note we are trying to follow your call for this, sir. I'm a physician, my producer is a musician, and we decided to be involved in public affairs programs for this, a community station. With KDVS' 9,000 watts we hope to help get out your valuable messages.

**BM:** I take heart from exactly what you are doing.

**RP:** We are so glad.

**BM:** We've got to protect your right to do so. We've got to protect the internet from being owned by these same few companies that dominate broadcasting of television and radio.

**RP:** Indeed.

**BM:** So good luck to you, Doug.

**RP:** Thank you so much. We hope that we may speak again.

**BM:** Any time. Let me know.

**RP:** We're honored.

This interview and the majority of those conducted for Radio Parallax can be found at [radioparallax.com](http://radioparallax.com). They are podcast from the site.

## Maroon 5: The KDVS Interview

So I'm at LAX waiting to pick up a co-worker. I'm sitting at the bottom of the escalator in the arrival section of the Southwest terminal. I notice these 5 guys come down the escalator and pause for a few minutes at the bottom. I don't know who they are. But they have a "look". And some music instrument cases. I think: either they are someone big, or they are posers. But they have a "look". Then I notice a family has started talking to them, and one of the women is excited. Some pictures are taken. The guys are calm, mellow. I overhear someone say "this is Maroon 5". The family moves on, and the 5 guys walk out of the terminal onto the sidewalk. I think hmmm maybe I can get a station ID for KDVS with my palm pilot. So I exit the terminal, walk up to the guys, and ask "Are you really Maroon 5?" One answers quietly, "Yes, we really are." So I ask "Would you be willing to give a station ID for KDVS 90.3 FM?", holding out my palm pilot. Suddenly their "handler/guido-type guy" barks: "THERE WILL BE NO STATION ID'S".

That's the interview. True story.

- Ryan  
California Police State  
Friday 6pm-8pm

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# K D V S E v e n t s

Not all information available. Please e-mail [events@kdvs.org](mailto:events@kdvs.org) for complete info, or visit [www.kdvs.org](http://www.kdvs.org).

**January 5<sup>th</sup>**  
 Down at the Delta on  
 Thursday nights  
 Free, All Ages  
 -Two Sheds (record release show)  
 -Dana Gumbiner  
 -Heather the Kindergarten Teacher

**January 6<sup>th</sup>**  
 Delta of Venus  
 -Mia and Jonah  
 -Ben Lewis

**January 7<sup>th</sup>**  
 Delta of Venus  
 8pm, \$5  
 -Capricorns (Chicago, Banazan, KRS)  
 -Megamoog (Mushpot!)  
 -Program Names (Mushpot!)  
 -Chairs in the Arno (YAY area).

**January 10<sup>th</sup>**  
 KDVS Presents at the G St. Pub  
 \$3, 21+, 9:30 p.m.  
 -Hard Skin (UK tongue and cheek Oi band)  
 -Lyme Regis (ex-FM Knives)  
 -The Giant Haystacks (Oakland)  
 w/ KDVS DJ Heather Klinger

**January 12<sup>th</sup>**  
 Delta of Venus  
 -Madera Road  
 -Bob Harp

**January 13<sup>th</sup>**  
 Delta of Venus  
 Free, All Ages  
 -Toshio Hirano  
 -Alkali Flats

**January 14<sup>th</sup>**  
 Delta of Venus  
 -Rebelution (Reggae group from Sacramento feat. KDVS DJ Papa Wheelie)  
 w/ KDVS DJs Richter Atmosphere and the Apostle

**January 16<sup>th</sup>**  
 The Delta of Venus  
 Free  
 -Kitchen Syncopators  
 -Charlie Beck with Lady Li-Le  
 -Patrick Ferris

**UCD Coffee House**  
 Memorial Union  
 UC Davis Campus  
 Davis, CA 95616  
 All Ages

**Delta of Venus**  
 122 B Street  
 Davis, CA 95616  
 (530) 753-8639  
 All Ages

**G Street Pub**  
 228 G Street  
 Davis, CA 95616  
 (530) 758-3154  
 21+

**January 17<sup>th</sup>**  
 TBA  
 The Apostle Gabriel with guests.  
 Roots Dub & Dancehall featuring DJs  
 Inna Yard-Style.  
 Free, 9:30 p.m., 21+

UCD Coffee House.  
 Entertainment Council presents  
 Espers  
 Vétiver

**January 19<sup>th</sup>**  
 TBA  
 -El Capitan  
 -Will Crum

**January 20<sup>th</sup>**  
 TBA  
 -The Devil Makes Three  
 -Keith Cary, Doug Kaufman, and Bob Armstrong

**January 21<sup>st</sup>**  
 Delta of Venus  
 -INE Crew, Big Sammy

**January 26<sup>th</sup>**  
 Delta of Venus  
 Free  
 -The Blank Tapes

**January 27<sup>th</sup>**  
 TBA  
 -Vermillion Lies

**January 28<sup>th</sup>**  
 TBA  
 -Sholi  
 -Boss the Big Bit  
 The Eloi

**February 4<sup>th</sup>**  
 Delta of Venus  
 Free  
 -Dame Satan

**February 4<sup>th</sup>**  
 TBA  
 -DJ Gary Saylin spinning upbeat Hawai'ian music, mostly the Hapa Haole and more traditional that features bouncy rhythms.

**February 7<sup>th</sup>**  
 G St. Pub  
 -Nudity (San Francisco)

**February 9<sup>th</sup>**  
 TBA  
 -Shiftless Rounders

**February 12<sup>th</sup>**  
 TBA  
 -"We are Big Because We are Giants" (Japan)  
 The band is called KYOZIN YUENI DEKAI which Translates to the Japanese slang "we are big because we are giants." They are this awesome noise rock band, comprised of guitar and drums. (the drummer is from the awesome garage rock band, KING BROTHERS). The duo is a wild scene to behold as the guitarist performs in stilts, so he literally looks like a giant.

**February 18<sup>th</sup>**  
 Delta of Venus  
 -Zdrastvootie + TBA

**February 20<sup>th</sup>**  
 Delta of Venus  
 -Born Heller (feat. Josephine Foster)  
 -Mi and Lau

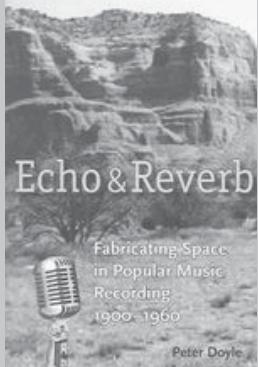
**February 25<sup>th</sup>**  
 KDVS Dance Party with DJs Timothy "Kicksville" Matranga and Megan from "Chicks and Cars"  
 Free, all ages

**March 5<sup>th</sup>**  
 Delta of Venus,  
 -Afriampo (Japan)

**March 14<sup>th</sup>**  
 G St. Pub  
 -Ghost to Falco (Portland)  
 -The Shaky Hands (Portland)  
 W/ DJ Rick

# Book Review

by Gary  
Saylin



ECHO &  
REVERB:  
Fabricating  
Space in  
Popular Music  
Recording  
1900-1960  
By Peter Doyle  
(Wesleyan  
University Press,  
2005)

What a  
fascinating book! Peter Doyle's *Echo and Reverb* may be the first history of the acoustically imagined space in popular music recording known as echo and reverb.

This book is a careful document of how acoustic effects (which also include room ambiance) have been used in recordings going way back to the 1920s up until circa 1960. Doyle even steps back further to the days of the ancient Greek myth of Echo (a minor but significant character in Greco-Roman mythology) and Narcissus up through the acoustic architectures of the medieval cathedrals, the parlor phonograph of the early 20th century and eventually into the age of rock 'n' roll.

Doyle's book not only shows how Sam Phillips' Sun Studios' use of echo, etc. laid down the foundation for effects in future rock recordings, but traces the earlier echoed landscapes of cowboy western music, South Seas recordings, weird mind spaces of old horror films, juke joints and more.

And this book digs deep. I found Doyle's commentary on the Hawaiian hapa haole and steel guitar music of particular interest, especially the use of the "echoic" steel guitar to give a sense of faraway call to the islands. The book touches upon so much including a healthy dose of effects used in rockabilly recordings, not to mention the use of echo in '50s pop recordings like "Hey There" by Rosemary Clooney. But as said, the book goes much deeper, presenting the use of reverb in old Chicago blues recordings, swing music and even explores the acoustics of old 78s back in the early 20th century.

Microphone techniques, tape delay, the roots of distortion (for example, '30s/40s Western Swing's Bob Dunn's overdriven thick "dirty" guitar tone) and Les Paul's multi-tracking are all covered in this comprehensive book!

I found chapter two ("Harnessing the Echo") most interesting because it both touches upon the pre-electric period and shows how everything all ties together. Even though this book even touches upon the contemporary (especially in the introduction), its purpose is to show where contemporary recording effects come from. That makes this book timely and a revealing read.

Blues fanatics will love the chapter on "Off the Wall: Blues Recordings at Sun and Chess Studios, 1947-1954." The '50s Rock 'n' Roll chapter ("Train Kept a-Rollin'") is worth the price of the book alone.

Notes, bibliography, very useful index and discography make *Echo & Reverb* a great reference tool as well. Although academic, the subject matter makes this book a fun read.

# Psychedelia and Reggae Reviews

by Richter Atmosphere

Various Artists – California Love-In Vols. 1 & 2 – CDRs (U-Spaces)

The technological advances of the past 10 years have been a blessing for collectors of '60s psychedelic and garage music. The Searchin' for Shakes online database offers comprehensive compilation track listings and allows users to search by band name, compilation title, song title, label and the geographical area in which each band recorded. So once you have a vague idea of what you're looking for and have received your query results, you know exactly which release to track down. There are also a number of online message groups that specialize in discussing just about any '60s subgenre that a collector can develop a fetish for.

But some collectors insist on lamenting about the good old days. Remember the time when we had to live in cardboard boxes down in our grandmother's basement so that we could afford to hand over entire paychecks as ransom to dealers to check out those elusive 45s or LPs? Gone are the days when our only option was to pay \$20 for bootleg compilations full of songs that were sourced from third generation normal bias audio cassettes. These are sad times indeed.

Some collectors regard CDR burning as cheating. In a way, it is. In about an hour Joe Collector can transfer a rare and out-of-print album to his computer, edit out the pops and clicks, chop it up into separate tracks, transfer it to a CDR and hand it over to Friend. Friend won't have to crawl around in mold-infested basements with a flashlight, risk infection of rabies via spastic bats and hope to God that one of these years he'll find that fuzzed out obscurity for a decent price. Those old world collectors are right. These two are a pair of sonsabitches.

So let's jump to the present. There's an online collective known as U-Spaces. Their mission is to discuss rare late '60s and early '70s psychedelia and share previously uncompiled 45 sides via free CDRs with other group participants. This mission can be a tricky endeavor. My heart raced to hear discs or albums saturated with obscurities only to later scratch my head, clue into some perspective and acknowledge that the songs haven't been compiled before because they were never and still aren't that good. And yes, we're a spoiled bunch. We want to have our minds blown every time that we drop a needle or strike a play button.

Two of the latest discs in the U-Spaces discography are *California Love-In Volumes 1 and 2*. For these releases, the collector, fan, moderator of the West Coast Psychedelia and Acid Rock Yahoo Group, an all-around kind and generous Gray Newell, brings together 55 tracks' worth of rare 45 sides and previously unreleased acetates from The Golden State. As far as my ears can tell, all songs were sourced from the personal stashes of collectors from all around the globe, transferred to CDR, sent to Gray, selected and arranged by Gray and professionally digitally remastered to deliver the best possible listening experience for the rest of us. Each disc also comes with artwork and track-by-track

liner notes that include original label matrix numbers and release dates.

Time to get specific. Volume One kicks down a number of gems. One of my favorites is Family Tree's "He Spins Around." It's perfect UK-influenced psychedelic pop that could have sneaked onto a volume of the beloved Rubble series (and yeah, I've been accused of being an anglophile and all my girlfriend has to do is smirk and speak in a British accent and I'm ready to rock). Heady folk pop songs like The Hobbits' "Jolly Good Fellow," Bogus Thunder's "What a Day" and Stained Glass' "Mediocre Me" bring a smile to my face that even I cannot frown away. If you told me Spring Fever's "You Made My Life" was a lost Strawberry Alarm Clock recording, I would believe you. It's that good. Captain Zoom's "I Really Want You" combines British Invasion edge and energy with the burgeoning California folk rock sound and should satisfy open-minded garage fans too. Towaway Zone's "Shard" wins first place for having the finest acid lead guitar work of the series and plays like the rough garage rock analog of Jefferson Airplane's "Star Track."

Volume Two maintains the high standard and momentum of the first volume. One of my favorites is Gale Garnett and the Gentle Reign's "Breaking Through." I'll quote Gray directly from the liner notes, because he described it perfectly: "Dreamy sitar laden psychedelic drone from the New Zealand-born singer and actor." We also get a chance to hear the non-album single side, "Oh What A Good Boy Am I" by Damon. There's the same ethnic flavor, acid guitar and melancholic croon here that made his "Song of a Gypsy" record a mandatory listen for psych heads. The Hinge's "Now Let Me Love You" is 12-string magic jangle harmony pop. "Going Down" by Waphphle has a paranoid the-world-including-my-boss-parents-and-the-last-four-girls-I-asked-out-is-against-me charm that garage rock delivers best. It also packs an explosive sound to startle the ears of Elektra label fans who dig The Doors, Love and Clear Light. The mysterious Unwritten Law's "Actions Speak Louder" is a slow bluesy song with rippling aquatic rhythm guitar and fuzzed-out lead guitar textures that set it apart from other singles from the era. "Life Stands Daring Me" and "Time Isn't There" by Stone Country are fine country and psychedelic folk rock hybrids that I'd dare to segue with something from Kaleidoscope's "Side Trips" record. The Laughing Wind's "Bells" is from 1966 and features pop production genius Michael Lloyd, who went on to record stellar albums with West Coast Pop Art Experimental Band and Smoke. "Family of Man" by Thorinshield was heavily influenced by Donovan, which is a beautiful thing if you side with the Loving Donovan Is Not a Crime camp like I do. Crystal Fountain's "Sensations" features Wendy Flower and was sourced from an unreleased acetate. Wendy later went on to record the highly collectable album Genesis with her sister Bonnie. She reportedly decided to omit this scorching femme psych song from the Sundazed release of the Wendy and Bonnie anthology because she and her sister felt that the song was too "satanic!"

Although I only mentioned some of my favorite songs from these volumes, Gray obviously paid a lot of attention to track selection and arrangement. A friend and fellow KDVS DJ agrees with me. I've played each volume all the way through multiple times without feeling the impulse to skip around. It's probably because I'm a DJ, but I'm usually prone to jumping up and changing LPs or CDs within a matter of minutes. Both of these discs have also provided good times during long drives or while kicking back at home. And man, they're free, so hop online and hear for yourself!

To join U-Spaces, go to:  
[www.launch.groups.yahoo.com/group/u-spaces](http://www.launch.groups.yahoo.com/group/u-spaces)

To join West Coast Psychedelia and Acid Rock, go to:  
[www.uk.groups.yahoo.com/group/westcoastpsychedeliaandacidrock](http://www.uk.groups.yahoo.com/group/westcoastpsychedeliaandacidrock)

To view the Searchin' for Shakes Garage and Psych Compilation Database, go to:  
[www.comps.ugly-things.com/compsproject/intro.php](http://www.comps.ugly-things.com/compsproject/intro.php)

#### **Niney the Observer – Sufferation: The Deep Roots Reggae of Niney the Observer – CD & 2XLP (Auralux)**

It didn't take me long to conclude that Niney the Observer was one of roots reggae's key figures. After all, he honed his studio skills under the supervision of the legendary rocksteady and roots reggae producer Bunny "Striker" Lee. Niney's and Lee's productions do share a similar emotionally direct sincerity. However, where Lee's tracks are typically sparse and elegant, Niney's rhythms are rougher, thicker, heavier and elicit dark and more aggressive performances from his vocalists.

Kudos to David Katz, founder of the roots reggae reissue label Auralux, for compiling *Sufferation*, the best Niney the Observer production anthology that I've heard to date. Nine of the 14 songs are presented in showcase style, whereby the vocal versions flow directly into cosmic dub or Rastafarian proto-rap DJ versions. These extended mixes all pound along in a steady and deep rumbling groove.



The anthology kicks off with Horace Andy's raw and funky "Them Never Tell I." When Ranking Buckers steps in to toast over the rhythm, echoes of Andy's voice flash and fade from the mix in a subtle dub fashion. The bass and drums never drop out of the mix, so the earthy elements of the song remain grounded even when Niney twists knobs to add the atmospherics of the DJ version. Gregory Isaacs' and Christine's "Rock On / Saturday" is my favorite song on the set. Niney flawlessly pairs the subtle and simple rhythm with the introspective quality and delivery of both vocalists. When I close my eyes and turn up the volume, I can see the cymbals glisten in the darkness! As soon as Isaacs completes his vocal version, snare drums kick and the rhythm is passed to Christine. This extended mix is unique in that it splices Isaacs' take with Christine's alternate vocal, instead of a dub or DJ version. This technique serves to intensify the emotional depth of the groove. Aside from the Lee Perry-produced "Mr. Cop," this is my all-time favorite Isaacs song. The dub passages of Tyrone Taylor's "Sufferation" and Jewels' "Jah I" bare the mind-fracturing and apocalyptic aesthetic of a King Tubby mix and are among the better showcase tracks featured on this release. Another song that warrants mention is Dennis Brown's "Jah Is Watching You." Here, Niney and his musicians provide the funkiest rhythm track on the set. The spacey and echo ridden mix and Brown's slow and deliberate vocals, paired with lyrics like "Ohhh... Here I come again" and "For the things you do, Jah is watching youuu..." elicits a startling combination of paranoia and Dionysian joy. The fluttering horn of the instrumental track

compliments Dillinger's improvisational

and rhythmic DJ contributions in a faultless fashion.

While some of these songs were available on the multi-producer Jah Love Rockers anthology, I think that they're better served on the Auralux set, where Niney's production aesthetic has a full 70 minutes to settle into our heads. Because this is an ideal anthology of Niney's work, I'd recommend it even for listeners who are just beginning to dig around in the roots era output. I haven't heard Niney's double-disc *Blood and Fire* Trojan label anthology yet. I know that's where I'm headed next.

#### **Various Artists – Studio One Women – CD & 2XLP (Soul Jazz)**

Ears perked when KDVS DJs heard that Soul Jazz agreed to service us with their output courtesy of Forced Exposure promotion and distribution. The Soul Jazz label's multi-genre approach, aesthetic sense and selection of albums and singles to release are unparalleled in the reissue market. Whether dipping into deep groove inducing jazz, the avant-garde disco cult classics of Arthur Russell, or the manic percussion explosions of their Brazilian Batucada Capoeira anthology, Soul Jazz has continually helped to brighten and widen the scope of my love for music. I like what I've seen and now I want to show you too.

With *Studio One Women*, Soul Jazz resumes their mission to compile rare gems from one of Jamaica's most respected music labels. A year ago, I thought that I was sharp for concluding that Studio One was the Motown of Jamaica, but I soon realized that fans and critics had been saying this for decades. They were right before I was even born! So on *Studio One Women*, you can expect elegant arrangements and production, impeccable musicianship, rhythm, melody and soulful vocal deliveries from some of the best female singers in Jamaican musical history. I should also note that all songs on this release were recorded during the 1970s and early 1980s – Studio One's golden era.

My favorite song on the set is Angela Prince's "No Bother with No Fuss." The instrumental track is a variation of Horace Andy's classic "Mr. Bassie" rhythm. Cymbals, bass, handclaps and Prince's sleek and playful vocal delivery are accentuated in the mix. I truly prefer this song to the original Horace Andy release, and he's one of my favorite vocalists of any genre! Another song that I've repeatedly returned to is "My Man" by Jennifer Lara. Her voice is smooth, confident and deep. The instrumentation consists mainly of bass, cymbals and beats – leaving plenty of room for Lara's voice to dance about and throughout the song. Della Humphrey's version of "Dream Land" is one of the best reggae love songs that I've ever heard. The Wailers did a version of this song that did nothing for me. But here, Humphrey has me believing that love and hope are real and cool and that cynicism, sarcasm and apathy are just the propaganda of dark cloud and bitter hipsters. But don't start thinking that it's all this tender. Jerry Jones' "There's a Chance for Me" is a raw and funky scorch. There's also something going on in the back of the mix that sounds like a cross between a saxophone and a fuzz guitar! Killer sounds! I didn't appreciate the subtle melodic and rhythmic interplay of the brief "Tell Me Now" by Marcia



Hortense Ellis

Griffiths until about the third listen. Now, I don't hesitate to state that I love it as much as her classic and international hit "No No No." *Studio One Women* closes with Jennifer Lara's "I Am in Love." The graceful vocal harmonizing and exotic blend of disco and reggae production ... I don't want to write about it anymore. I want to sit you down and play it for you so that you can hear for yourself.

[www.souljazzrecords.co.uk/](http://www.souljazzrecords.co.uk/)

**The Travellers "South Africa" / King Tubby "From Cape To Cairo" 7" (Pressure Sounds)**  
**Black Aces "Close the Gate Dread" / "Gate Dread Version" 7" (Pressure Sounds)**

A credit card and a high-speed internet connection can be a dangerous combination for a music collector and fan. I couldn't wait for the latest Pressure Sounds release, The Travellers' "Black Black Minds," to arrive at KDVS. I had yet to dip into their exclusive vinyl-only titles, so on an impulse, I went online and bought all of the 7" and 10" Pressure Sounds releases that Ernie B had in stock. Only to tide me over. Like eating a large pizza when I'm hungry for a snack. The Royals' 10" ended up being one of the best roots reggae EPs that I've heard so far, so now I get to pretend that I planned on placing the order all along!

Two of Pressure Sounds' latest 7" releases were also included in the package. They're reissues of two ultra-rare singles that aren't included on their Travellers full-length vinyl and compact disc releases. The Travellers' "South Africa" is an upbeat self-produced vocal harmony roots reggae gem. The flip, "From Cape to Cairo," is a King Tubby dub of the A-side. Tubby's mix sounds a bit subdued compared to some of his more thundering and experimental efforts that have been compiled by the Blood and Fire label. This was my honest reaction to the B-side upon a first listen. After I allowed some time for the songs to set in, I realized that the subtle Tubby mix flows perfectly with the pleasant and meditative vocal version. So I learned that I cannot expect Armageddon every time!

The second single is credited to The Black Aces, although I've read that it's The Travellers under a different name. "Close the Gate Dread" quickly kicks into a steady dread groove and is a bit heavier than "South Africa." The B-side is essentially an instrumental version of the A-side. Stripped of the vocals, I can hear the influence cult favorite producer Yabby You had on The Travellers.

Now I'm sold on Pressure Sounds singles and EPs and will scoop them up as fast as they serve them!

[www.pressure.co.uk/pressuresounds](http://www.pressure.co.uk/pressuresounds)

Should you be unable to find these or other reggae releases at your local shop, I recommend the following mailorder sites that I have received excellent service from:

**Ernie B's Reggae:** [www.ebreggae.com](http://www.ebreggae.com)

**Dusty Groove:** [www.dustygroove.com](http://www.dustygroove.com)

**Forced Exposure:** [www.fe.org](http://www.fe.org)



# End of Year Lists Best of 2005!

Compiled by KDVS DJs, Staff and a few community members.

**Fanny McGee**  
"The Mushpot"  
Wednesdays 9:30-Noon

## Top 5 Children's Stories Broadcasted on the Mushpot

1. "Gerald Mc Boing-Boing" told by The Great Gildersleeve
2. "Tig Tag" told by Sharon Kennedy
3. "Jonathan Livingston Seagull" told by Richard Bach
4. "Weezie and the Moon Pies" told by Bill Harley
5. "Stellaluna" told by David Holt

**Ryan Todd**  
"California Police State"  
Fridays 6-8pm

Caribou - Milk of Human Kindness (Leaf)  
Steve Wynn - "Amphetamine" \* What I Did After My Band Broke Up (DBK Works)  
LCD Sound System - s/t (DFA)  
Art Lessing - Up When Down (Electric Eggplant)  
My Sexual Dad - That Black Forest Feeling (Not Not Fun)  
John Doe - Forever Hasn't Happened Yet (Yep Rock)  
Matson Jones - Sympathy For the Record Industry (Pirate)  
Say Hi To Your Mom - Ferocious Mopes (Euphoria)  
Kinski - Alpine Static (Sub Pop)  
My Country of Illusion - American Dream Life (Fire Museum)  
Gravenhurst - Fires in Distant Buildings (Warp)  
Bonobo - Live Sessions (Ninja Tune)

**Bones**  
"Waltzing Across Genres"  
Fridays 6:00-8:30am

## Top Folk/Americana:

- Mary Gauthier "Mercy Now" (Lost Highway) Hit me like a ton of bricks. Still under it.
- Sarah Lee Guthrie/Johnny Irion "Explorations" (New West) Great, bloodline impertinent.
- The Believers "Crash Yer Town" (Bonafide) The real deal, touring in a trailer with dog.
- Abigail Washburn "Song Of The Travelling Daughter" (Nettwerk) Banjo, China merge.
- Adrienne Young "The Art Of Virtue" (Cornelius) Beautiful Mountain Music update.
- Tom Russell "Hotwalker" (Hightone) Musical history lesson with archival spoken word
- Hacienda Brothers (Koch) Southwestern supergroup. Twang, soul, accordion, beer, tears.
- Ronnie Elliot "Valentine Roadkill" (Blue Heart)

## Top Others:

- Kelly Hunt "A New Shade Of Blue" (Coda Terra) Bluesy/gospelly piano, beautiful voice.
- Ed Sarath "New Beginnings" (Timescape) Professor/ flugelhornist w/London Jazz Orch.
- Otis Taylor "Below The Fold" (Telarc) Driving, hypnotic trance-blues.
- Flor De Luna "Xochimitzli" (Ot) Great mix of traditional with modern innovations.
- Sonny Landreth "Grant Street" (Sugar Hill) Killer live set of electric slide guitarist's trio.
- Charivari "A Trip To The Holiday Lounge" (Rounder) Trad. Cajun, Middle East flavor.

## Favorite Local Releases:

Roberta Chevrette "Miss America" (Earth Girl) Great songcrafter, poet, unique style.  
Rita Hosking "Are You Ready" (Self) Channeling Hazel Dickens.  
Alkali Flats "Warts And All" (Retrofit) Wild West, and the Hank Karaoke: priceless.

**Favorite "Covers" Albums:** Also an art.

Solomon Burke "Make Do With What You Got" (Shout Factory) Hank to Van to (Dr.) John.  
Jimmie Dale Gilmore "Come On Back" (Rounder) Zen Cowboy updates the classics.  
Marti Brom "Heartache Numbers" (Goofin) Sounds good too, but the concept kills me.

**Steve Scott**  
Latino Music Director

## Latino Top 10

Maraca: "Soy Yo" (Ahi-Nama): Cuban band-leader/composer/flautist Orlando "Maraca" Valle consistently produces the tightest, hottest Cuban dance music. "Soy Yo" continues in that tradition, with great vocals and percussion complementing Maraca's always stellar flute playing. Maraca always brings quality and sophistication to his recordings as well as to his contributions on other musicians' recordings.

Mayito Rivera: "Llego la Hora" (Pimienta Records): This dynamic vocalist from Cuba's Los Van Van shows why he is considered one of Cuba's best "soneros." Backed by outstanding players, with material he wrote himself, Rivera turns in a dance-happy timba/salsa assault.

Argentinians reject George W. Bush at the Summit of the Americas: Bush left political problems at home and found political and economic rejection in Argentina. The rejection included large street demonstrations, former futbol star Diego Maradona sporting a t-shirt proclaiming Bush to be a Nazi, and a lecture on the ills of globalization from Argentina's President Kirchner. Plus, Bush had to appear in the same group photograph with Hugo Chávez. Crawford, Texas never looked better.

Mercedes Sosa: "Corazón Libre" (Universal Classics): She's 70 years old now, she's suffered death threats and political exile, her voice no longer holds up the way it used to, but if anyone out there can nail an Argentinian "chacarera" with as much soul as Mercedes Sosa, I'd like to know about it.

Chuchumbé at La Raza/Galeria Posada: The presentation by the Veracruz-based "son jarocho" group Chuchumbé was Sacramento's summer concert highlight. The traditional guitar work and call-and-response vocals were exquisitely complemented by the percussion which consisted of a person dancing on a small, resonant wooden platform (a "tarima").

Ry Cooder: "Chavez Ravine" (Nonesuch): Before the Los Angeles Dodgers moved to town, Chavez Ravine in Los Angeles was a vibrant Latino/Asian community. This recording recaptures that time, and includes the final recordings of Lalo Guerrero, considered the father of Chicano music.

Simon Díaz: "Mis Canciones" (World Village): Perhaps the most important singer/composer of music of the Venezuelan plains, this recording introduced the soulful Díaz to a wider international audience.

"Rolas de Aztlán" (Smithsonian/Folkways): This long-overdue compilation of songs from and about the Chicano movement includes songs by the Teatro Campesino and the classic "LULAC Cadillac" by Sacramento's José Montoya and the Trio Casindio.

Nachito Herrera: "Bembe En Mi Casa" (FS Music): A great Afro-Cuban jazz and assorted dance music recording from pianist/bandleader Ignacio "Nachito" Herrera. Among the musicians (on vocals and percussion) is former Conjunto Céspedes conguero Jesus Díaz.

John Santos and the Machete Ensemble: "20th Anniversary" (Machete Records): Bay-Area percussionist/composer John Santos always impresses with the breadth of Afro-Latin based musical styles on his recordings. This 2-disc set includes unreleased material from 1989-1996, as well as new material, all backed by the usual great Bay-Area musicians such as Wayne Wallace and Orestes Vilatô.

**DJ Rick**  
"Art For Spastics"

## Mondays Midnight-2am

### 20 Best Albums of 2005

- A Frames "Black Forest" (Sub Pop)
- Coughs "Fight Makes Right" (Load)
- The Goslings "Between the Dead" (self-released)
- Hello Astronaut, Goodby Television "Pixelated Math Costumes" (Not Not Fun)
- The Intelligence "Icky Baby" (In the Red)
- JFK Jr. Royal Air Force "Androids" (Slutfish)
- The Krunchies "In de Winkel" (Criminal IQ)
- Lightning Bolt "Hypermagic Mountain" (Load)
- Mummies of the Insane s/t (Slutfish)
- The New Flesh "Parasite" (Maelstrom)
- Numbers "We're Animals" (Kill Rock Stars)
- Pissed Jeans "Shallow" CD (Parts Unknown)
- The Rebel "Prawns" (Junior Aspirin)
- Rose for Bohdan/Business Lady split LP (Half Adder Press)
- So So Many White White Tigers s/t picture disc (Weird Forest)
- The USA is a Monster "Wohaw" (Load)
- v/a "The Fruit Will Rot" nine-3" CDR comp (Deathbomb Arc)
- v/a "We Would Be Happy: A Noise Opera" (SunShip/Breathmint/etc al.)
- Yellow Swans & the Cherry Point "Live at Camp Blood" (Troniks)
- Yuma Nora "Jewels in the Snakepit" (Not Not Fun)

### 10 Best 7-inches/EPs

- A Frames "Police 1000" b/w "Traction" (S-S)
- Business Lady "Skullbashing" (Pacific Rock)
- Curse of the Birthmark "Alibis" b/w Call Your Lawyer" (333)
- The Dissimilars "Jimmy's Room" (Out of Order)
- The Hospitals "Rich People" 12" EP (Yakisakan)
- The Intelligence/Coachwhips split 7" (Omnibus)
- K.I.T./Captain Ahab & Rose for Bohdan split 7" (Hug Life/Hello Asshole)
- Silver Daggers "We Didn't Pay" +3 (Not Not Fun)
- v/a "Treasure Tropics" (Not Not Fun)
- ...Worms 4-song 7" (Marriage)

### 10 Best Demos/CDR-Only Releases

- Dogbite 65 "Motorbike Poop" (self-released)
- Eat the People "Soundtrack to the Unicorn Movie" [Baby Arm]
- Horse Dwarves "II" (Deathbomb Arc)
- Hustler White "Fall 2005 Tour CDR" (self-released)
- Inca Ore "Brute Nature vs. Wild Magic" (Jyrk)
- Mr. & Mrs. Tribute to Ugliness "Beauty Pageant of Cereal" (self-released)
- N.213 "Sun Knowledge" (Isolated Now Waves)
- Residual Echoes "Alyttrium Relafix" (Big Drum)
- [retards] "Pleasure Books for Young Children" (Plastic Donkey)
- Vholtz "Class of 1988" (Crucial Berry)

### 10 Best Reissues/Retrospectives

- Baby 63 "Quiver" b/w "Shark Watch Maker" (S-S)
- George Brigman "Jungle Rot" (Anopheles LP/Bona Fide CD)
- Todd Tamanend Clark "Nova Psychedelia: 1975-1985" 2xCD (Anopheles)
- Icky Boyfriends "A Love Obscene" 2xCD (Menlo Park)
- Karate Party "Black Helicopter" LP (S-S)
- Kill the Hippies "Erectospective" 2xCD (Rock n Roll Purgatory)
- Severed Heads "City Slab Horror" 2xCD (Sevcom)
- The Stooges "The Stooges" & "Funhouse" enhanced CDs (Rhino)
- Unholy Swill "Legacy of Stupidity" CD (Noiseville)
- v/a "Keats Rides a Harley" CD (Warning Label)

Heather Klinger  
"Live in the Warzone"  
Tuesdays 8-9pm

### Favorite Live Bands of 2005 (In No Order)

- Sexy Prison and Gift of Goats @ the Charred Dog House
- Black Dahlias, Clorox Girls & Catholic Boys @ the Haunted House
- Dissimilars and Th' Losin Streaks @ the Firedance Lounge
- Dissimilars and Lyme Regis @ the Distillery
- Tokyo Electron @ the Haunted House

-Atoms and the Lamps @ the Charred Dog House

-The Intelligence, Hospitals, Kool Teen, The Rebel, Ezee Tiger and Zebra Attack @ Operation, Restore Maximum Freedom 2

- Spider & the Webs @ the C Street Shack
- Business Lady @ the Dam House
- Savage Republic @ the Dam House
- King Khan & BBQ Show @ the Haunted House
- Final Sexy Prison show @ the Dam House

Ed and Remy  
"Get off yer Mustang, Sally"  
Mondays 8-10pm

### Best of 2005

1. The Evens—"S/T" (Dischord)
2. Decemberists—"Picaresque" (Kill Rock Stars)
3. Thanksgiving—"S/T" (Marriage/Elevrum and Sun)
4. Sufjan Stephens—"Illinois" (Asthmatic Kitty)
5. Liz Durrett—"Husk" (Warm)
6. P:ano—"Brigadown" (Mint)
7. Parker & Lily—"The Low Lows" (Warm)
8. Jennifer Gentle—"Valende" (Sub Pop)
9. The Rebel—"Kit" (Hook or Crook)
10. Castanets—"First Lights Freeze" (Asthmatic Kitty)
11. Ariel Pink's Haunted Graffiti—"Worn Copy" (Paw Tracks)
12. Intelligence—"Icky Baby" (In the Red)
13. Chief Briggum—"Torture! Joy!" (Gringo Starr)
14. Yann Tiersen & Shannon Wright—"S/T" (Ici D'Ailleurs)
15. Mary Gauthier—"Mercy Now" (Lost Highway)
16. (Smog)—"A River Ain't Too Much to Love" (Drag City)
17. The Cars are the Stars—"Fragments" (Chez Moi)
18. P. Miles Bryson—"Megalomaniac Decorator's Quarterly" (Illegal Art)
19. Montag—"Alone, Not Alone" (Carpark)
20. Eiafuawn—"Birds in the Ground" (The Static Cult)
21. Avoidance Theory—"The Shape of Trees" (Schmat)
22. The Fall—"Fall Heads Roll" (Narnack)
23. Why?—"Elephant Eyelash" (Anticon)
24. Keren Ann—"Nolita" (Blue Note)
25. Aqueduct—"I Sold Gold" (Barsuk)

Albums selected by both Ed and Remy: 1, 3, 5, 6, 12, 13, 19

Albums selected by Ed only: 7, 9, 11, 14, 15, 17, 18, 22, 24

Albums selected by Remy only: 2, 3, 8, 10, 16, 20, 21, 23, 25

Gil Medovoy  
"Crossing Continents"  
Sundays 5-7:30pm

### Top Ten International (not including Latino, Reggae)

1. Sonia M'barek -Takht-Network Medien
2. Stellamara-The 7 valleys-Lucidity Music Productions
3. L'ham de Foc-Cor de Porc-Galile
4. Ross Daly-Music of Crete-FM Records
5. Dr. N.Ramani & Hariprasad Chaurasia-Together-Dunya Records
6. Xenos-Tutti Frutti-xenosmusic.com
7. Martires del Compas-no papeles-World Village
8. Davod Azad-Your Path-davodazad.com
9. Moussut e leiJovents-Mademoiselle Marseille-Le Chant duMonde
10. Abdullah Chhadeh & Nara-Seven Gates-ABYC Records

Tristan

### Top Releases in 2005:

11. Boards of Canada - The Campfire Headphase (Warp)
10. Edan - Beauty & the Beat (Lewis Recordings)
9. MED - Push Comes to Shove (Stones Throw)
8. Roll Deep - In at the Deep End (Relentless)
7. Alan Braxe & Friends - The Upper Cuts (Pias)
6. Modeselektor - Hello Mom! (BPitch Control)
5. The Clientele - Strange Geometry (Merge)
4. Paavoharju - Yhä Hämärää (Fonal)
3. Vitalic - ok cowboy (Pias/Citizen)
2. Audion - Suckfish (Spectral Sound)
1. Isolee - wearemonster (Playhouse)

Best Hip-Hopera of 2005: R. Kelly - Trapped in the Closet Ch. 1-12

Genre to replace Reggaeton when it gets old in 2006 (or now): Favela/Baile funk

Most ridiculous song of 2005: T-Pain - Danceflo'

Mr. Glass

## "Good Good" Mondays 9:30am-Noon

### Top 10 Nu-Jazz / Future Soul / Good Good

1. Steve Spacek - Space Shift
2. Platinum Pied Pipers - Triple P
3. Dwight Trible & The Life Force Trio - Love is the Answer
4. Mark De Clive-Lowe - Tide's Rising
5. D'Nell - 1st Magic
6. Jeremy Ellis - Lotus Blooms
7. Dwele - Some Kinda
8. Sam Prekop - Who's Your New Professor
9. J. Rawls - Essence of Soul
10. Nobody - And Everything Else

### Top 10 Hip Hop

1. Roots Manuva - Awfully Deep
2. Little Brother - The Minstrel Show
3. Jneiro Jarel - Three Piece Puzzle
4. Blackalicious - Craft
5. Primeridian - Da All Nighta
6. Common - Be
7. Kev Brown - I do what I do
8. Dave Ghetto - Love Life
9. Danger Doom - Mouse & the Mask
10. Maspkyke - Static

### Top 5 EPs / Comps / Instrumentals

1. Koushik - Be With Ep
2. MF Doom - Special Herbs 9+0
3. Sa-Ra - Second Time Around
4. VA- Impeach the Precedent
5. VA-HVV8 present Music is My Art

### JuJu Park Avenue Music

Broadcast - Tender Buttons (Warp)  
Vashti Bunyan - Lookaftering (Fat Cat)  
Alva Noto + ryuichi sakamoto - Insen (Raster Noton)  
Goldmund - Corduroy Road (Type)  
Animal Collective - Feels (Fat cat)  
The Boats - We Made it For You (Moteer)  
Fm3 - Buddha Machine (Fm3)  
Montag - Alone, not alone (Carpark)  
Gang Gang Dance - God's Money (Social Registry/Smash)  
Everything on the fonal label

### Scott Miller Bananas Shit-talker

1. Skaters - not one particular release (and there are tons) - just their overall sound. I listened to them more than any other music this year.
2. Ai Aso - Umerōmono reissue LP. The way this barely holds together while still being completely catchy is insane!
3. Fiery Furnaces - EP
4. Animal Collective - Feels & live at the Great American
5. The Luxury Loft Halloween show - maybe the most brilliant one yet.
6. Warmer Milks- Penetration Initials
7. Doing the KDVS NRBQ special with Larry
8. Vashti Bunyan - Lookaftering
9. Finches - 6 Songs
10. Josephine Foster at the bomb Shelter

### Sleepy Wilson

#### Favorite 5 of twothousandfever (and why):

Steve Spacek  
"Space Shift"  
London, England

This is some of the smoothest soul music I've heard in a long time. It's the perfect blend of soul, electronic, hip-hop, and everything else that's good. This is what Curtis Mayfield might have sounded like in 2005. At least I know he would approve.

Jneiro Jarel  
"Three Piece Puzzle"  
Brooklyn, New York.

Three Piece Puzzle is one of the best hip-hop albums I've heard in a long time, but it's hard to put it into one genre. This album spans the whole spectrum, from hip hop, to soul,

to electronic, and he does it all well. Don't get me wrong, it's 100% hip-hop, but Jneiro is expanding the boundaries of that music we call hip-hop.

### Dwight Trible & The Life Force Trio "Love is the Answer"

Los Angeles, California

Dwight Trible is a veteran Jazz vocalist, well known for his work with Pharaoh Saunders, among many others. But this time he let some of my favorite hip hop producers into the studio with him, and the result is a beautiful fusion of jazz, soul, hip hop, and everything that is good. Not to mention that every song carries a positive message. The spirits of the ancestors are all over this album.

### Colossus

"West Oaktown"

London, England

Fred Wesley is an accomplished jazz bass player who has toured with everyone from Roy Ayers to James Brown. For this album he relocated to West Oakland and dropped one of the best combinations of jazz music and hip-hop that I have ever heard. And the best part is that it doesn't sound like anything else that I've ever heard. Oh yeah, and did I mention that the album is title is "West Oaktown"?

### D'Nell

"1st Magic"

London, England

What can I say? I'm feelin' that UK soul sound. Maybe it's because our UK brethren and sistren work so hard to bring back that real soul sound that started here in the states. And D'Nell really did their homework because this album is incredible from beginning to end. They pay respect to the art form, while making their own contribution. Maybe it's something about the rainy weather in London that gives the soul music a different sound than if it came out stateside, but I'm obviously feeling it.

### Top albums to look out for in 2006:

- Outkast— New full-length outkast album hopefully out by next fall.
- Pharell— 'In My Mind'— My man Pharrel from the Neptunes drops his solo joint.
- Sa-Ra Creative Partners— Some of the most sought after producers right now, the album is highly anticipated.
- Cee-Lo Green and Dangermouse—You know this one has got to be funky.
- Outkast—'Idlewild'—Mowntion Picture Soundtrack.
- N'Dambi—'Weird Kinda Wonderful'—Southern soul from Dallas, Texas.
- Bilal—The Sophomore Album—More soulful sounds from Philly.
- J-Dilla(Jay Dee)—'Donuts'
- Goapele—'Change it All'
- Heather Hedley—'Save the Date'
- V—'Revelation is Now Televised'
- J-Davey—Next level soul music from sunny southern California that you might not truly understand until 2016.

### Brendan

The Raw Mess Around  
Sundays 3-5pm

#### Brendan's Top 25 albums of 2005

(Order shall change every day until I present the "countdown" on "the Raw mess around" in January.)

1. Maniacs Dream- Die, Learn, No Way (HP Cycle)
2. Raushan Orazbeava- Akku (Felmay) (released 2004, but hey, it's an import)
3. Konono No. 1- Congotronics (Crammed Discs)
4. Sunburned Hand of the man- No Magic Man (Bastet)
5. Josephine Foster- Hazel Eyes, I Will Lead You (Locust)
6. Half-Handed Cloud- Thy is a Word and Feet Need Lamps (Asthmatic Kitty)
7. Edan- Beauty and the Beat (Lewis recordings)
8. Sharon Jones and the Dap Kings- Naturally (Daptone)
9. Quasimoto- The Further Adventures of Lord Quas (Stones Throw)
10. Sunburned Hand of the Man- Wedlock (Eclipse)
11. Micah Blue Smalldone- Hither and Thither (Northeast Indie)
12. Jennifer Gentle- Valende (Sub Pop)

13. The Magic Carpathians Project- Sonic Suicide- ethnoise #1 (Vivo records)
14. Residual Echoes- Phoenician Flu and Ancient Ocean (Holy Mountain)
15. Ezee Tiger- s/t (KSR)
16. Fishtank- Super Raoul (Web of Mimicry)
17. Reeks and the Wrecks- Knife Hits (Tumult)
18. Lau Nau- Kuutartha (Locust Music)
19. Tar Pet- The Artist Revealed is Taralie Dawn (Eclipse)
20. Spires that in the Sunset Rise- Four Winds the Walker (Secret-Eye)
21. Steffen Basho Jughans- Unknown Music 1 (Sillyboy)
22. Art Lessing- Up When Down (Electric Eggplant) (released 01/01/05)
23. Tivol- Early Teeth (Holy Mountain)
24. Gang Gang Dance- God's Money (Social Registry)
25. Chief Briggum- Torture! Joy! (Gringo Starr)

#### Top Ten Comps. Of 2005:

1. American Primitive Vol. 2: Pre-War Revenants (1897-1939) (Revenant)
2. Good For What Ails You: Music of the Medicine Shows 1926-1937 (Old Hat)
3. Choubi! Choubi! Folk and Pop Music from Iraq (Sublime Frequencies)
4. By The Fruits, You Shall Know the Roots (Eclipse/Time-Lag Records)
5. Molam: Thai Country Groove from Isan (Sublime Frequencies)
6. Thai Beat a Go Go Vol. 3 (Subliminal Sounds)
7. Invisible Pyramid: Elegy Box set (Last Visible Dog)
8. Radio Phnom Penh (Sublime Frequencies)
9. The Ikon Records Story (Frantic)
10. Dark Holler (Smithsonian Folkways)

#### Notable re-issues of 2005:

George Brigman- Jungle Rot (Anopheles)  
 Todd Tamanend Clark- Nova Psychedelia (1975-1985) (Anopheles)  
 T.P. Orchestre Poly-Rhythmo- The Kings of Benin Urban Groove (SoundWay)  
 Nonesuch Explorer Series re-issues  
 Ennio Morricone- Crime and Dissonance (Ipecac) (compiled by Alan Bishop of Sun City Girls)  
 Charalambides- Our Bed is Green (Kranky)  
 Burning Star Core- Mes Soldats Stupides '96-'04 (Cenotaph)

#### Top Fifteen Shows I saw in 2005:

1. Josephine Foster, Nick Castro with Wendy Watson, and Patrick Ferris in the Davis Bomb Shelter
2. ArthurFest in L.A.- highlights were Circle, Sunburned Hand of the Man, Jack Rose, Olivia Tremor Control, and Growing.
3. Operation: Restore Maximum Freedom II- Oct. 1st KDVS fest: highlights included The Rebel, Mammatus, Residual Echoes, The Intelligence, and Growing.
4. Operation: Restore Maximum Freedom KDVS fest in May: highlights included Hotel Pistol, Black Dahlia, The Weegs, Walking in the Neon, Le Flange du Mal, Death Sentence: Panda!, A Hawk and a Hacksaw, and Burmese.
5. Dengue Fever and Eat the People at the G St. Pub
6. Savage Republic/Anni Rossi/King Cobra/Gang Wizard at the DAM House
7. Jack Rose/Marissa Nadler- Live on KDVS while playing in the Davis bomb shelter/Live at the Fool's Foundation.
8. Christina Carter and Gown- Live on KDVS while playing in the hallway of Freeborn.
9. Sunburned Hand of the Man- Live in Studio A on KDVS/ Live at the Fool's Foundation.
10. Jennifer Gentle- Live in Studio A on KDVS/ Live at Fool's Foundation
11. Th' Losin Streaks, Davis Joint Unified and others at KDVS Picnic Day Stage
12. Entrance/Women and Children at the Hemlock in S.F.
13. Micah Blue Smalldone/Loose Acoustic Trio/Deforest Wiggins at the Delta
14. Keith Cary and Doug Kaufman, Patrick Ferris at the G St. Pub
15. Green Milk From the Planet Orange/Art Lessing and Flower Vato at the G St. Pub.

France

#### My Ten Favorite Books of the Year

Listeners of "It's About You!" already know that I read between two to three books per week. Less than half of the books I review ever make it to the show. So here is a list, in no particular order. I also gave you the basics instead of going into long descriptions. If you want to know more, just plug in the title and author on your favorite search engine. If you have any questions on these books or topics or, better yet, if you would like to suggest a guest, you can write to me at [france@kdvs.org](mailto:france@kdvs.org).

#### Field Notes on the Compassionate Life

by Marc Ian Barasch  
 I certainly wasn't prepared to like this book, let alone love it. It was inspiring, uplifting and very informative. I've recommended it to many friends who in turn have given it to their friends. It combines information on scientific studies, such as the one that proves that compassion is actually good for you, along with the author's very engaging anecdotes about his own journey to find out more about living a life of unconditional love and compassion. And no, he doesn't always succeed. Just like the rest of us.

#### Voices of a People's History of the United States

by Howard Zinn and Anthony Arnove  
 Every home should have a copy of this book. It should also be made a mandatory reading requirement in high school. It comprises some of the most significant statements and speeches made over the past 250 years.

#### A Great and Noble Scheme: The tragic story of the Expulsion of the French Acadians from their American Homeland

by John Mack Faragher  
 Next time you listen to Cajun music and find your toes tapping along, think about how the Acadians were stripped of their musical instruments, their homes, their lands and their families for refusing to be aligned with either the French or the British - a little known part of our history.

#### Atlantic Cousins: Benjamin Franklin and His Visionary Friends

by Jack Fruchtman II  
 So much has been written about our sacrosanct forefathers that we need to dispel. This book does an excellent job of describing the times of ethical and political revolution with information on scientific and medical developments against a backdrop of a very difficult life. Jack Fruchtman also remains one of my all-time favorite guests.

#### The Future of Media

edited by Ben Scott, Russell Newman and Robert McChesney  
 Not only is this a very informative book, but it is a workbook as well. Until everyone in America understands what is at risk here, we will not evolve as a society.

#### Finding Martha's Vineyard, African-Americans on an Island

by Jill Nelson  
 A lovely book. It is highly enjoyable and informative just as if you were to sit down with your older female relatives by the sea while sipping a glass of iced tea.

#### Complicity: How the North Promoted, Prolonged and Profited from Slavery

by Anne Farrow and others  
 Somehow, no one had written a book on this topic before. It was compiled by a staff of journalists at *The Harcourt Courant*, the country's oldest newspaper. Admittedly liberals, the authors and editors were dismayed at how their very lives today were a product of comfort acquired from slavery-related proceeds. Even if you think you "get it," this book will surely challenge your thoughts on your own ancestry.

#### Sundown Towns

by James Loewen, author of *Lies My Teacher Told Me*  
 Jim Loewen has done it again with a meticulously researched book about a less-than-savory and downright criminal part of our not-so-distant past. As with the book *Complicity*, it shows that the North was as involved as the South in discriminating against people of color and that most all-white suburbs were actively created and are, sometimes, even expressly kept this way today.

#### La Belle France

by Sir Alistair Horne  
 This is a jolly romp through nine centuries in less than 500 pages. Sir Alistair is a very popular historian in the UK and an

expert on France, a country he deeply loves. The title of the book is the way Francophones refer to the country and, on a personal note, because it is the name I was given at birth, is the expression by which I was often greeted over my past five decades. And, of course, I've been called far, far worse!

## War Made Easy: How Presidents and Pundits Keep Spinning Us to Death by Norman Solomon

Another one of the most gracious guests to come on my show, Norman Solomon has written the definite anecdote to the barrage of misinformation we have been fed by experts at propaganda.

Mr. Frankly

## “Lets Be Frank”

**Every Other Saturday 7-9pm**

## Mr. Frankly's Top Five (or six) Burgers of 2005

...and some nice songs to accompany your meal!

**Squeeze Inn.** 7918 Fruitridge at Power Inn Rd in Sacramento. The best place to get a Squeeze Inn. It's a little place. S

The best burger. Green leaf lettuce, red and white onions, fresh Muzio roll and a cheese skirt, mmmmm the cheese skirt! There are only 8 or so spaces at the counter so you may have to wait, but a damn good burger!

Song: "Charged Words" by WESTERN ADDICTION from the new cd Cognicide on Fat Wreck Chords. This is intense hard core, maybe listen in the car before you get there.

Nationwide Freezer Meats. 1930 H. St. at 20<sup>th</sup> in Sacramento.

Pretty damn close to being number one. Really good fries too, like giant two-by-fours, served in a brick. Ok, that description may not sound appetizing, but they are good. BTW, I didn't try the fries at Squeeze Inn, but I hear they are good.

Song: "Pacifying Joint" from the FALL on their new cd, Fall Heads Roll-Narnack Records. Some great songs here, in a style all their own. Maybe bring your headphones in and listen while you are eating, it may distract you from the odd looking theme/décor/look of the place.

Jim Denny's, 816 12<sup>th</sup> St. in downtown Sacramento.

Another old fashioned lunch counter with friendly people and really good burgers. It got a four corndog rating from the infamous "Burger Quest" investigative team ( a group of City of Sac employees). Skip the fries though.

Song: "Chemical Imbalance" by the PONYS (from Chicago, not Portland, ME) found on the V/A compilation Static Control, Vol. 1 (1992).

Disaster from In the Red Records, also on their album Laced With Romance, 2004. Vocals remind me of TOM VERLAINE of TELEVISION, one of my all time favorite bands. Listen in the car outside of Jim Denny's, just before you go in to eat.

**Ford's Real Hamburgers.** 1948 Sutterville Rd., in Sacramento right across from Land Park.

A buck or two more than others but very good. Basically all of these burgers are going to be 3 or 4 dollars more than your sub-par Quarter Pounder with processed cheese and rainforest meat (Yuck!) So it's not an everyday meal.

Song: "Hussy" by CRYSTAL SKULLS from their release Blocked Numbers from earlier this year, on Suicide Squeeze Records. A great pop song. Maybe listen to it on your headphones at Land Park after filling up on Ford's.

## Murder Burger.

In Davis, most know where it is, but to those who are uninitiated, it is to your left before you go under the train track as you enter Davis on Richard's boulevard. I refuse to call it by any other name, it had a great name and that is what I will call it. Murder Burger is great burgers, shakes and awesome fries that will always have a place in my belly.

Song: "Weapons Factory Rev" by the WARDS from the Crud-a-Pogo compilation of rare punk rock put together by KDVS's Scott Soriano. Awesome punk rock but you may have to just listen to KDVS for this one while enjoying that Murder Burger.

**Ali Baba**. Off of A St., right next to the UC Davis Campus.

Ok this was going to be a list of the five best but for several reasons this burger needed to be included. For one reason, proximity. This is the closest, best burger to KDVS and I wolfed it down so fast I don't know if even tasted it, so that must mean that it is pretty good. Secondly, a middle eastern place making a good burger is a spectacle on it's own so it must be on the list. The fries are really good too.

UC Davis Women's Basketball

Mon	01/02/06	Long Beach State	Davis, Calif.	(6:30 PM)	7:00 PM
Wed	01/04/06	UC Irvine	Davis, Calif.	(6:30 PM)	7:00 PM
Fri	01/13/06	Cal Poly	San Luis Obispo, Calif.	(6:30 PM)	7:00 PM
Sun	01/15/06	UC Santa Barbara	Santa Barbara, Calif.	(1:30 PM)	2:00 PM
Thu	01/19/06	Cal State Northridge	Davis, Calif.	(6:30 PM)	7:00 PM
Sat	01/21/06	Pacific	Davis, Calif.	(1:30 PM)	2:00 PM
Thu	01/26/06	UC Riverside	Riverside, Calif.	(6:30 PM)	7:10 PM
Sat	01/28/06	Cal State Fullerton	Fullerton, Calif.	(1:30 PM)	2:00 PM
Thu	02/02/06	Pacific	Stockton, Calif.	(4:30 PM)	5:00 PM
Sat	02/04/06	Cal State Northridge	Northridge, Calif.	(3:30 PM)	4:00 PM
Thu	02/09/06	Cal Poly	Davis, Calif.	(6:30 PM)	7:00 PM
Sat	02/11/06	UC Santa Barbara	Davis, Calif.	(1:30 PM)	2:00 PM
Thu	02/23/06	UC Irvine	Irvine, Calif.	(6:30 PM)	7:00 PM
Sat	02/25/06	Long Beach State	Long Beach, Calif.	(1:30 PM)	2:00 PM
Thu	03/02/06	Cal State Fullerton	Davis, Calif.	(6:30 PM)	7:00 PM
Sat	03/04/06	UC Riverside	Davis, Calif.	(1:30 PM)	2:00 PM

# Winter 2006 Schedule

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Wesley Dodds "This Vicious Cabaret" British Rock	DJ Rick "Art For Spastics" DIY, Rock, Exp	Flower Vato "Tripping with the Flower Vato" Eclectic, Experimental, International
1:00AM	Elisa Rocket "Musical Toybox" Rock, Folk, Indie, International		
2:00AM	DJ Juice "Yellow Cap Rap Show" Reggae, Jazz, Blues, Hip-hop	DJ Mayday & Lilith "I Love a Secret Policeman in Uniform" Eclectic	Rich "Cocktails and Crackers" International, Eclectic, Folk, Blues alt. w/ DJ Mandrake "Nocturnal Transmissions" Eclectic
4:00AM	Kyle "Boy Girl Boy Girl" Eclectic	DJ Holdsway "Beyond the World Show" Eclectic alt. w/ Mo Choco Latte & Eye Candy "Back to the Basics" Blues, Hip-Hop, and Soul	Colonial Mervin "The Virtual Knitting Company" Metal, International, Reggae, Electronic, Jazz, Folk, Indie, Blues, Punk, Hip-Hop, Experimental
6:00AM	Cricket "Transient Radio" Jazz, Folk, Rock, Indie, Blues alt. w/ DJ B & DJ Elysium "Animated Garden Variety" Eclectic	DJ Sev "Pulp Fusion" Eclectic alt. w/ DJ Craig "Earthquake Muse" Eclectic	The Professor "Class for the Classless" Jazz, Blues, Electronic, Experimental
8:30AM	IT'S ABOUT YOU!	THIS WEEK IN SCIENCE	THE FRINGE
9:30AM	Mr. Glass "Good Good" Jazz	DJ Bigg Al Jonson "The Get Down: Hip Hop & R&B Show" Hip Hop, Reggae, Soul, R&B alt. w/ Sleep Wilson "Elevate Your Soul" Hip-Hop, Jazz, Soul, Electronic	Fanny McGee and Reverb "The Mushpot" Children's, Eclectic, Indie, Folk
Noon	DEMOCRACY NOW	DEMOCRACY NOW	DEMOCRACY NOW
1:00PM	Andy "The Lewd Dance" Experimental Eclectic	Chuck Mcnugal "Death & Demise of the Post-Modern Rat Tail" Eclectic alt. w/ DJ Ganon "Erik's Aural Extravaganza" Eclectic, Electronic, Jazz, Rock, Hip-hop	Annie Shambles "Snackyard" Rock, Punk, Eclectic
2:30PM	Ruby "Faint of Heart" Folk, Rock, Indie, Pop!	Tom "The Importance of Electrical Safety" Electronic, Rock, Indie, Noise, Experimental alt. w/ DJ Karbs "Lo-Karb Diet" Eclectic	Billie Dove "The Unhearable Lightness of Whipped Cream & Other Delights" Electronic, Jazz, Folk, Rock, Indie, Blues, Experimental, Shoegaze, Retro pop
4:30PM	STEVEN VALENTINO STOP MAKING SENSE	PANIC ATTACK ALT. W/ THE UNDERGROUND SOAPBOX	DR. ANDY'S POETRY & TECHNOLOGY HOUR
5:00PM	Maggie Cat "The Cat's Meow" Rock, Folk, Electronic, Feedg	KDVS RADIO THEATER	Acadius Lost "Bat Country: 2086" Industrial, Goth, Synthpop, EBM, Noize
6:00PM	Ed & Remy "Get Off Your Mustang Sally" Eclectic, Goodcore	AGGIE TALK	
8:00PM	Calamity Janie "Handlebar Moustache Fetish" Punk, Rock, Electro, Dead Air	Klinger "Live in the Warzone" Punk, Garage, Rockn Roll, Power Pop, Synth Stuff 9:00pm Mr. Mick Mucus "The Chicken Years" Eclectic, Punk, HC	DJ Tao "The Insomniac Jungle Show" Drum & Bass / Jungle alt w/ The Apostle Gabriel "Riddim sounds" Reggae
9:00PM		9:00pm Scott Soriano "The Rebel Kind" Eclectic	Big Sammy "The Hip-Hop Truck Stop" Hip-Hop, Reggae, Funk alt w/ Sammy Toyon "The CMT Sessions" Hip-Hop, Breaks, Electronic, Jazz
10:00PM		11:00pm	

Stream live and archived shows online!

# KDVS 90.3 FM in Davis, CA

THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>Dog Tones "Thee Funk Terminal" Reggae, Electronic, Jazz, Hip-Hop, Drum &amp; Bass alt. w/ Jiawen "12-1" Reggae, Electronic, Jazz, Hip-hop &amp; Soul</p>	<p>Patrick Ferris "Dark Night Blues" Blues, Folk Jack Wright From Woodland "Amorphous Blob" Metal, International, Rock, Experimental</p>	<p>Metal Gina "Devious Metal Show" Metal 3:00am Ms. Lola &amp; Smyth "Pitcher of Love" International, Electronic, Folk, Indie, 'Alternative', Hip-Hop</p>	<p>Punk Roge and Riot "Neonate (Under Distress)" Punk Francesca "Sparkling Lights" International, Rock, Indie, Punk</p>
<p>DJ End-Stopped "(Life Is) Full of Possibilities" Electronic, Folk, Rock, Indie, Eclectic</p>	<p>Blasphemer &amp; Scarecrow "Raise the Dead" Metal, Ambient Horror</p>		<p>Mr. Bibbo "On Your Mark" International, Folk, Indie, Blues alt w/ Tony "Orgone Box Social" Eclectic, Jazz</p>
<p>Cody &amp; Emily "Ringin' The Cowbell in the Treehouse" Folk, Rock, Punk, Indie, Electronic, Eclectic</p>	<p>Hey June &amp; Amie "Dot Dot Dot" Eclectic</p>		
<p>Oh Princess! &amp; Edna Million "MidWestern Beauty Pageant" International, Eclectic, Folk, Rock, Indie, Blues, Punk</p>	<p>Bones "Waltzing Across Genres" Eclectic</p>	<p>Big Dave "Buried Alive in the Blues" Blues 9:00 am Robyne Fawx alt w/ Bill Wagman "Saturday Morning Folk Show" Folk</p>	<p>Bobby H. &amp; Mr. Tee "Songs of Praise Gospel Program" Gospel 8:00 am Bernard Benson "In Focus and Perspective" Religious Talk Show and Music</p>
<p>LOCAL DIRT</p>	<p>PUBLIC AFFAIRS</p>		
<p>DJ Mucky "Bear is Driving Car" Eclectic, Indie, Rock, Noise, Experimental, International, Electronic, Jazz, Hip Hop</p>	<p>Michael Leahy "Cool as Folk" Folk, Bluegrass, Indie, Anti-Country, Rural Honest Music</p>		
<p>DEMOCRACY NOW</p>	<p>DEMOCRACY NOW</p>		
<p>B-Suflay &amp; G2K "Ewok and You Don't Stop" Eclectic, Electronic, Jazz, Folk, Rock, Indie, Hip-hop, Latino/a, Noise, Experimental</p>	<p>Brenda "Sin Fronteras, Without Borders" Latino/a, Rock en espanol, Traditional, Folkloric.</p>	<p>BJ "BJ's Big Bag of Blues" Blues alt. w/ Mario "Blues Thang" Blues 2:00 pm Cobra Commander and Golobulus "Broadcast Energy Transmitter" Eclectic</p>	<p>10:00 am Rich Blackmarr "Rockin' in Rhythm Archives" Reggae, Jazz, Blues, Latin, Calypso alt w/ Mindy Stuer "Cross-Cultural Currents" Reggae, International alt. w/ Gary Saylin "The New Island Radio Cafe" Reggae, Latino/a, Hawaiian, Ska 1:00 pm Papa Wheelie "Radio Wadada" Reggae 3:00 pm Brendan "The Raw Mess Around" Eclectic</p>
<p>R A D I O      N E W S</p>			
<p>RADIO PARALLAX</p>	<p>SPEAKING IN TONGUES</p>		
<p>DJ Todd "Hometown Atrocities" Rock, Eclectic, Indie, Punk</p>	<p>Ryan "California State Police" ROCK, INDIE, FOLK, PUNK, ELECTRONIC, EXPERIMENTAL, DOWNTEMPO, AMBIENT</p>		
<p>Megan "Chicks &amp; Cars" Rock N Roll</p>	<p>R0bd0g "Chill Out and Die" Metal, Noise, Hardcore, Doom, Sludge, Experimental, Industrial</p>		
<p>LIVE IN STUDIO A</p>	<p>Pirate and The Krispy One "Ride the Dumptruck to Garbageland" Metal, Punk, Hardcore</p>	<p>Chris Killimangaro "Shining Mountain Hours" Eclectic, Jazz, Folk, Rock, Indie, Punk Mr. Frankly "Let's Be Frank" Rock, Jazz, Folk alt. w/ Jeffrey Fekete "Today's Aberration Tomorrow's Fashion" Eclectic Trotsky "The Crimson Airwaves" Punk</p>	<p>Gil Medovoy "Crossing Continents" World 7:30 pm J.D. Esq. &amp; Angel Child "The Front Porch Blues Show" Blues 10:00 pm Tim Matranga "Kicksville 29 B.C." Psych, Soul, Garage</p>
		<p>JOE FRANK</p>	

Go to [www.kdvs.org](http://www.kdvs.org) and click on your favorite DJ!

# Winter 2006

## MONDAY

### MON 12:00 AM -01:00 AM

#### **Wesley Dodds "This Vicious Cabaret"**

British Rock

A look across the pond at British alternative music, including, but not limited to, British Invasion, psychedelia, metal, glam, punk, mod, goth, indie, shoegaze, and Brit-pop. Select shows will not be British exclusive and will be eclectic and/or focus on current releases.

### MON 01:00 AM -02:00 AM

#### **Elisa Rocket**

#### **"Musical Toybox"**

Rock, folk, indie, international From accordion to zither, a one-hour exploration of a different semi-obscure instrument each week.

### MON 02:00 AM -04:00 AM

#### **DJ Jeuss**

#### **"Yellow Cap Rap Show"**

Reggae, Jazz, Blues, Hip-hop Coolness extraordinaire, DJ Jeuss, Spinnin' the best in underground and old school hip-hop. Laced with sweet Reggae beats and smooth Jazz. Yellow Cap Rap Show is the Bee's knees... word to your mother

### MON 04:00 AM -06:00 AM

#### **Kyle**

#### **"Boy Girl Boy Girl"**

Eclectic, music to drive to.

### MON 06:00 AM -08:30 AM

#### **DJ B & DJ Elysium**

#### **"Animated Garden Variety"**

Metal, Eclectic, Electronic, Rock, Indie, Punk, Hip-Hop, Noise Listen to our show to find out alt. w/

#### **Cricket**

#### **"Transient Radio"**

Jazz Folk Rock Indie Blues

A transient phenomenon or property, especially a transient electric current

### MON 08:30-09:30PM

#### **France**

#### **"It's About You"**

Public Affairs

A show where expert guests discuss issues and events in order to assist you in better defining your personal ethics and opinions.

### MON 09:30 AM -12:00 PM

#### **Mrs. Glass**

#### **"Good Good"**

Jazz

Nu Jazz, Future Soul, Downtempo, Funk, and hip hop are all the same thing.

### MON 12:00 PM -01:00 PM

#### **Amy Goodman**

#### **"Democracy Now"**

Public Affairs

### MON 01:00 PM -02:30 PM

#### **Andy**

#### **"The Lewd Dance"**

Experimental Eclectic

In this show music is not experienced through direct participation, but rather via the

### MON 02:30 PM -04:30 PM

#### **Ruby**

#### **"Faint of Heart"**

Folk, Rock, Indie, Pop!

Down in the basement, we hear the sound of machines

### MON 04:30 PM -05:00 PM

#### **"Free Speech Radio News"**

Public Affairs

### MON 05:00 PM -06:00 PM

#### **Steven Valentino**

#### **"Stop Making Sense"**

Public Affairs

Weekly show featuring interviews and commentary on politics and current events with callers welcome. I am the Liberal Media.

### MON 06:00 PM -08:00 PM

#### **Maggie Cat**

#### **"The Cat's Meow"**

Rock, Folk, electronic, Feedg. The smart way to keep your music collection from stagnating. AKA the best I can bring to you from any genre that applies.

### MON 08:00 PM -10:00 PM

#### **Ed and Remy**

#### **"Get Off Your Mustang Patti"**

Eclectic, Goodcore

Moving big black boxes from one end of town to the other in the back of your car.

### MON 10:00 PM -12:00 AM

#### **Calamity Janie**

#### **"Handlebar Moustache Fetish"**

Rock, Indie, eclectic

Noise to you, Love to me

## TUESDAY

### TUE 12:00 AM -02:00 AM

#### **DJ Rick**

#### **"Art for Spastics"**

DIY, Rock, Exp.

I play thee best in garage/scuzz-punk ineptitude, knuckledragging thug-rock of the lesser primates, high-falutin jackoffnoise, glitched-out electro booyah jamz, art-damaged skronkrawk, misappropriation of "neo-no-wave" and hella contrived sub genre names...you just nod along and pretend to enjoy!

### TUE 02:00 AM -04:00 AM

#### **DJ Mayday & Lilith**

#### **"I Love a Secret Policeman in Uniform"**

A mix of various music genres. Like a candy covered gnome, short & sweet. Metal, International, Reggae, Classical, Electronic, hardcore, Jazz, Folk, Rock Indie, 'Alternative', Blues, Industrial, Punk, Hip-Hop, Latino/a, Noise, Experimental, Other!!!

### TUE 04:00 AM -06:00 AM

#### **Mo Choco Latte & Eye Candy**

#### **"Back 2 the Basics"**

Blues, Hip-Hop, and Soul Showcase good music which has somehow been lost, forgotten, or undiscovered.

alt. w/

#### **DJ Holdsway**

#### **"Beyond the World Show"**

International, Reggae, Electronic, Jazz, Folk, Rock, Indie, Blues, Hip-Hop, Experimental

Riding the groove, from jazz, to blues, fusion, rock, hip-hop, and far beyond.

### TUE 06:00 AM -08:30 AM

#### **DJ Sev**

#### **"Pulp Fusion"**

International, Reggae, Eclectic, Electronic, Jazz, Folk, Rock, Indie, Blues, Hip-hop, Latino/a, experimental, Funk + Soul

A merciless attempt to unify music along commonalities of instrumentation, era, region, theme, genre, and sound

### TUE 08:30 AM -09:30 AM

#### **Kirsten Sanford and Justin Jackson**

#### **"This Week in Science"**

Public Affairs

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level. Listen and learn about this week in science.

### TUE 09:30 AM -12:00 PM

#### **Sleepy Wilson**

#### **"Elevate Your Soul"**

Hip-Hop, Jazz, Soul, Electronic Good music for you soul: Soul, Hip Hop, Jazz, Electronic

### TUE 09:30 AM -12:00 PM

#### **DJ Bigg Al Jonson**

#### **"The Get Down: Hip Hop and R&B show"**

Hip Hop, Reggae, Soul, R&B. Spinning the coolest & Smoothest in Hip-hop, R&B, Reggae & Soul all across UC Davis, Sacramento, Woodland & Where ever else this thing goes

### Noon-1pm

#### **Amy Goodman**

#### **"Democracy Now!"**

### TUE 01:00 PM -02:30 PM

#### **DJ Ganon**

#### **"Erik's Aural Extravaganza"**

Eclectic, Electronic, Jazz, Rock, Hip-hop and whatever

Fun with music and sound and stuff alt. w/

#### **Check Mcnugal**

#### **"Death & Demise of the Post-Modern Rat tail"**

Eclectic

Playing Pre, Post, Neo, of all genres including any other suffixes & prefixes whether they exist or not.

### TUE 02:30 PM -04:30 PM

#### **DJ Karbs**

#### **"Low - Karb Diet"**

Eclectic, Electronic, Folk, Rock, Indie, 'Alternative', Punk, Hip-Hop.

Eclectic Electricity alt w/

#### **Tom**

#### **"The Importance of Electrical Safety"**

Eclectic, Electronic, Rock, Indie, Noise, Experimental Mmm.... I can't believe it's not music!

### TUE 04:30 PM -05:00 PM

#### **"Free Speech Radio News"**

Public Affairs

### TUE 05:00 PM -06:00 PM

#### **"Edward "Drake" Martinet**

#### **"The Underground Soapbox"**

Public Affairs

Show addressing campus issues featuring politically minded student leaders/student senators to discuss and debate with each other, callers, etc. alt. w/

#### **Jeff Kravitz**

#### **"Panic Attack"**

Public Affairs

Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, war, death, and more Panic, don't panic...

### TUE 06:00 PM -07:00 PM

#### **"K'DVS Radio Theatre"**

Audio Plays

Original locally produced and classic audio plays

### TUE 11:00 PM -12:00 AM

#### **Scott Soriano**

#### **"The Rebel Kind"**

Eclectic

Whatever I've pulled from record racks across the global: from raw & real Rock & Roll to a bunch of pygmies singing up a storm.

## WEDNESDAY

### WED 12:00 AM -02:00 AM

#### **Flower Vato**

#### **"Tripping with the Flower Vato"**

Eclectic, Experimental, International Lysergic excursions into Psych-Experimental- International- Jazz- Funk- Post Punk- Spoken Word.

### WED 02:00 AM -04:00 AM

#### **DJ Mandrake**

#### **"Nocturnal Transmissions"**

Eclectic

Unexpect the suspected. Listen to find out.

alt. w/

#### **Rich**

#### **"Cocktails and Crackers"**

International, Eclectic, folk, blues

An electric option that tends to stay mired in music to sooth and interest

### WED 04:00 AM -06:00 AM

#### **Colonel Mervin**

#### **"The Virtual Knitting Company"**

Metal, International, Reggae, Eclectic, Electronic, Jazz, Folk, Indie, Blues, Punk, Hip-Hop, Experimental

Knitting together the loose ends of time in the preposterous solemnity that is this earth....mmmm.

### WED 06:00 AM -08:30 AM

#### **DJ Cariad**

#### **"The Fringe"**

Public Affairs

News, events, interviews for and about the Radical Queer, Feminist and Gender Variant Communities.

### WED 09:30 AM -12:00 PM

#### **Fanny McGee and Reverb**

#### **"The Mushpot"**

Children's, Eclectic, Indie, Folk

Children's stories and music to make you sway in your seat!

### WED 12:00 PM -01:00 PM

#### **Amy Goodman**

#### **"Democracy Now!"**

Public Affairs

### WED 01:00 PM -02:30 PM

#### **Annie Shambles**

#### **"Snackyard"**

Eclectic, Indie, Punk, Rock, Sass

Afternoon snacks in your yard.

### WED 02:30 PM -04:30 PM

#### **DJ Karbs**

#### **"Low - Karb Diet"**

Eclectic, Indie, Punk, Rock, Indie, Electronic, Eclectic

Two miscreants sit in a treehouse and play all the best in surf/trash/beat, 66/77 punk, powerpop, girl-groups galore, etc....Hackneyed troublemakers!!!!

### THU 06:00 AM -08:30 AM

#### **Oh Princess! & Edna Million**

#### **"Midwestern Beauty Pageant"**

International, Eclectic, Folk, Rock, Indie, Blues, Punk Music from places. Not just midwestern ones.

**THU 08:30 AM -09:30 AM**  
**Temra Costa, Navina Khanna, Dori Stone**  
**"Local Dirt"**

Public Affairs

Local Dirt informs, educates and inspires its listenership through interviews, current events and news about what's growing on in our agriculture community. Get into the food chain with Local Dirt.

**THU 09:30 AM -12:00 PM**

**DJ Mucky**

**"Bear is driving car"**

Eclectic, Indie, Rock, Noise, Experimental, International, Electronic, Jazz, Hip Hop Big American party! Everyone disco dancing!

**THU 12:00 PM -01:00 PM**

**Amy Goodman**

**"Democracy Now"**

Public Affairs

**THU 01:00 PM -02:30 PM**

**B-Suflay & G2K**

**"Ewok and you don't stop"**

Eclectic, Electronic, Jazz, Folk, Rock, Indie, Hip-hop, Latino/a, Noise, Experimental

Playing the deepest beats to get the wookies on their feet. Less talk, More Ewok!

**THU 02:30 PM -04:30 PM**

**Trouble & Astro Kitty**

**"Masterpiece Stereo"**

International, reggae, eclectic, jazz, folk, rock, indie, alternative, blues, punk, hip-hop

**THU 04:30 PM -05:00 PM**

**"Free Speech Radio News"**

Public Affairs

**THU 05:00 PM -06:00 PM**

**Douglas Everett**

**"Radio Parallax"**

Public Affairs

Science, technology, history, politics, current events.

**THU 06:00 PM -08:00 PM**

**DJ Todd**

**"Hometown Atrocities"**

Rock, Eclectic, Punk

Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture

**THU 08:00 PM -11:00 PM**

**Megan**

**"Chicks and Cars"**

Rock N Roll, Indie, Folk

Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak outs, but well before they became mechanics and lawyers.

**THU 11:00 PM -12:00 AM**

**"Live in Studio A"**

Live Bands

**FRIDAY**

**FRI 12:00 AM -01:00 AM**

**Patrick Ferris**

**"Dark Night Blues"**

Blues, Folk

Traditional American Blues from Mississippi to East Texas. Folk singers, jug bands, prison gangs, hokum tunes, and spirituals from the beginning of the

20th century. Both famous and obscure artists whose music was directly influenced by the blues.

**FRI 01:00 AM -02:00 AM**

**Jack Wright from Woodland**

**"Amorphous Blob"**

Metal, Doom, Gothic, Pouler, Black Metal A contradicting blob of amorphous metal

**FRI 02:00 AM -04:00 AM**

**Blasphemer & Scarecrow**

**"Raise the Dead"**

Metal, Ambient Horror

Black Metal, Death Metal, Grindcore + Ambient Horror

**FRI 04:00 AM -06:00 AM**

**Hey June & Amie**

**"Dot Dot Dot"**

Eclectic

Surprises.

**FRI 06:00 AM -08:30 AM**

**Bones**

**"Waltzing Across Genres"**

Eclectic

Classics to Country, Cross-Cultural Collaborations, Jazz, and Blues.

**FRI 08:30 AM -09:30 AM**

**KDVS Public Affairs**

**FRI 09:30 AM -12:00 PM**

**Michael Leahy**

**"Cool As Folk"**

Folk, Rock, Indie, Blues, Bluegrass, Alt. Country, Live music

Honest rural music featuring weekly in studio guests

**FRI 12:00 PM -01:00 PM**

**Amy Goodman**

**"Democracy Now"**

Public Affairs

**FRI 01:00 PM -02:30 PM**

**Brenda**

**"Sin Fronteras, Without Borders"**

Latino/a, Rock en espanol, Traditional, Folkloric.

Mix of Latin genres without borders.

**FRI 02:30 PM -04:30 PM**

**DJ Haggis**

**"The Deep End"**

Rock, Punk, Indie, International, Experimental.

A wide selection of musical sounds from Livermore to Liverpool.

**FRI 04:30 PM -05:00 PM**

**Free Speech Radio News**

Public Affairs

**FRI 05:00 PM -06:00 PM**

**Richard Estes & Ron Glick**

**"Speaking in Tongues"**

Public Affairs

Commentary and Interviews on the issues of the day.

**FRI 06:00 PM -08:00 PM**

**Ryan**

**"California Police State"**

Rock, Indie, Folk, Punk, Eclectic, Electronic, Experimental, Downtempo, Ambient.

Ambient, Indie, Downtempo, Electronic, Punk, Folk

**FRI 08:00 PM -10:00 PM**

**DJ Rob Dogg**

**"Chill Out and Die"**

Metal, Noise, Hardcore, Doom, Sludge, experimental, Industrial, Doom & Sludge Death to False Metal

**FRI 10:00 PM -12:00 AM**

**Pirate and The Krispy One**

**"Ride the Dumptruck to Garbageland"**

Metal, Punk, Hardcore.

Metal, Punk, Hardcore, Doom

**SATURDAY**

**SAT 12:00 AM -03:00 AM**

**Metal Gina**

**"The Beast 666"**

Metal

The most brutal metal ever unleashed upon the earth!

**SAT 03:00 AM -06:00 AM**

**Mr. Bibbo**

**"On Your Mark"**

International, Folk, Indie, Blues

Bringing you an eclectic mix of folk, alt-country, blues, & roots-music with a heavy emphasis on local (Sacramento & Bay Area) singer-songwriters. Music with something to say.

**Ms. Lola & Smyth**

**"Pitcher of Love"**

International, Electronic, Folk, Indie, 'Alternative', Hip-Hop

Will range and vary between trip hop and turntablism to indie and electronica to internationa

**SAT 06:00 AM -09:00 AM**

**Big Dave**

**"Buried Alive in the Blues"**

Blues, Jazz, Folk, Rock

What better way to start your weekend? Listen to blues from everywhere - new and old, national and international on

**SAT 09:00 AM -12:00 PM**

**Bill Wagman**

**"The Saturday Morning Folk Show"**

Folk

Folk music of all kinds

alt. w/

**Robyne Fawx**

**"The Saturday Morning Folk Show"**

Folk

Traditional and contemporary Folk music including Old-time, Celtic, Bluegrass, and Americana

**SAT 12:00 PM -02:00 PM**

**BJ**

**"BJ's Big Bag of Blues"**

Blues

Themes, tributes, spotlights on locally performing artists.

alt. w/

**Mario**

**"Blues Thang"**

Blues

Old Blues, New Blues, All Blues.

**SAT 02:00 PM -05:00 PM**

**Cobra Commander and Golobulus**

**"Broadcast Energy Transmitter"**

Eclectic, Electronic, Jazz, Rock, Indie, 'Alternative', Blues, Punk, Hip-Hop, Experimental.

Distilling the Souls of men from their physical forums with a shower of sonic fury.

**SAT 05:00 PM -07:00 PM**

**Chris Killimanjaro**

**"Shining Mountain Hours"**

Eclectic, Jazz, Folk, Rock, Indie, Punk

Helping others climb the mountain.

**SAT 07:00 PM -09:00 PM**

**Mr. Frankly**

**"Let's be Frank"**

Rock, Jazz, Folk

alt. w/

**Jeffrey Fekete**

**"Today's Abberations, Tomorrow's Fashion"**

Eclectic, Electronic, Indie, Rock, A multigenre mix of the newest arrivals to the KDVS stacks.

**SAT 09:00 PM -11:00 PM**

**Trotsky**

**"The Crimson Airwaves"**

Punk

Trotsky-core

**SAT 11:00 PM -12:00 AM**

**Joe Frank**

**SUNDAY**

**SUN 12:00 AM -02:00 AM**

**Punk Rode and Riot**

**"Neonate (Under Distress)"**

Punk

Punk Rode and Riot are your punk rock comrades in arms. Chaotically good music mixed with political, social, and local punk talk as well as shows, tickets, and events you don't want to miss. Take a listen to the punk movement in motion.

**SUN 02:00 AM -04:00 AM**

**Francesca**

**"Sparkling Lights"**

International, Rock, Indie, Punk

**SUN 04:00 AM -06:00 AM**

**Mr. Bibbo**

**"On Your Mark"**

International, Folk, Indie, Blues

Bringing you an eclectic mix of folk, alt-country, blues, & roots-music with a heavy emphasis on local (Sacramento & Bay Area) singer-songwriters. Music with something to say.

alt. w/

**Tony**

**"Orgone Box Social"**

Eclectic, Jazz

Mostly Jazz and music that is influenced by it. Probably some other stuff too.

**SUN 06:00 AM -08:00 AM**

**Bobby H. & Mr. Tee**

**"Songs of Praise Gospel Program"**

Gospel

Traditional & contemporary gospel music.

**SUN 08:00 AM -10:00 AM**

**Bernard Bensen**

**"In Focus" / Perspective**

Religious Talk Show & Music/Live Plays & Skits

In Focus is a religious talk show whose theme is solving problems of students and the community in light of scripture.

Each week there will be a new guest.

Perspective has live religious plays and skits; live Christian bands, and music (gospel, Christian Rap/Hip-Hop, Christian Rock, Christian Classical, Christian Folk, etc).

**SUN 10:00 AM -01:00 PM**

**Gary Saylin**

**"The New Island Radio Cafe"**

Reggae, Latino/a, Hawaiian, Ska Oldies (with Reggae & Hawaiian thrown in), Hawaiian (Mostly Trap & Slack key), Latin (Mostly Salsa/Cumbia) & Ska + Reggae (Roots Soundin)

alt. w/

**Mindy Steuer**

**"Cross-cultural Currents"**

Reggae, International

alt. w/

**Rich Blackmarr**

**"Rockin' in Rhythm Archives"**

R&B, Reggae, Jazz, Blues, Latin, Calypso Vintage rhythm & Blues, Jazz, Gospel, and Caribbean recordings in historical context.

**SUN 01:00 PM -03:00 PM**

**Papa Wheelie**

**"RadioWadada"**

Reggae

A conscious reggae session featuring reggae (old & new) dub and dancehall.

**SUN 03:00 PM -05:00 PM**

**Brendan**

**"The Raw Mess Around"**

Raw Folk, Gospel, Blues, Funk, Non-American transcendence with a focus on SouthEast Asian, West and North African, Middle Eastern, and Eastern European Sounds, Free Jazz, Psych, Ecstatic Garage Punk, Weirdo Shit comin' from the outside. Experimental Radio.

Programs that unite widely different musical styles around subject matter, sound, or experience of the artists, with a focus on raw, archaic, new, non-conformist, and strange music.

**SUN 05:00 PM -07:30 PM**

**Gil Medovoy**

**"Crossing Continents"**

International - Mid East, Mediterranean, Indian, sub continent & Central Asia, Balkan & E. Europe

**SUN 07:30 PM -10:00 PM**

**J. D. Esquire and Angel Child**

**"The Front Porch Blues Show"**

Blues

The first hour of the show focuses on acoustic, delta, and early Chicago blues. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We also feature contemporary acoustic blues artists. The second and third hours of the show are a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R & B, big band blues, jazz-blues, zydeco, soul, gospel, and blues that's not easy to classify.

**SUN 10:00 PM -12:00 AM**

**Tim Matranga**

**"Kicksville 29BC"**

Psych, Soul, Garage.

Sets of choice raw Soul + Funk, 60's garage mayhem + Psychosis, + Lysergic psych excursions into the stratosphere.

You can stream live and  
archived shows at  
[www.kdvs.org](http://www.kdvs.org)

Show  
Descriptions

# KDVS Top 90.3 Fall 2005

1. Deerhoof - "The Runner's Four" (5RC)
2. Clientele, The - "Strange Geometry" (Merge)
  3. Broadcast - "tender buttons" (Warp)
  4. Animal Collective - "Feels" (Fat Cat)
5. Art Lessing - "Songaday Vol. 1" (Electric Eggplant Recording)
6. Lightning Bolt - "Hypermagic Mountain" (Load)
7. Clap Your Hands Say Yeah - "Clap Your Hands Say Yeah" (self-released)
  8. Fall, The - "Fall Heads Roll" (Narnack)
9. Las Malas Amistades - "Jardin Interior" (Psych O Path)
10. The Go! Team - "Thunder, Lightning, Strike" (Columbia / Memphis Industries)
11. Intelligence - "Icky Baby" (In the Red)
12. Clark, Todd Tamanend - "Nova Psychedelia (1975-1985)" (Anopheles)
  13. Tapes 'n' Tapes - "The Loon" (Ibid Records)
  14. Made in Mexico - "Zodiac Zoo" (Skin Graft)
15. Danger Doom - "The Mouse and the Mask" (Epitaph)
16. Cryptopsy - "Once Was Not" (Century Media)
17. Japanther - "Yer Living Grave" (Menlo Park)
18. Eiafuawn - "Birds in the Ground" (The Static Cult)
19. American Analog Set, The - "Set Free" (Arts & Crafts)
  20. Ex, The - "Singles. Period." (Touch and Go)
21. Minus Story - "No Rest For Ghosts" (Jagjaguwar)
22. Calexico/Iron and Wine - "In the Reins" (Overcoat Recordings)
23. Most Serene Republic, The - "Underwater Cinematographer" (Arts & Crafts)

24. The USA Is a Monster - "Wohaw" (Load Records)
25. Explosions In The Sky - "How Strange, Innocence (reissue)" (Temporary Residence)
26. Broken Social Scene - "Broken Social Scene (Expanded)" (Arts & Crafts)
27. Cossa, Benji - "Benji Cossa's Vault: Volume 1" (Magic Marker)
28. Constantines - "Tournament of Hearts" (Sub Pop)
29. Bats, the - "At The National Grid" (Magic Marker)
30. Oxygen, Anna - "Meet Jennifer" (Kill Rock Stars)
  31. Cranes - "Particles & Waves" (Dadaphonic)
32. More Dogs - "Never Let Them Catch your Crying" (Monitor)
  33. Ladytron - "Watching Hour" (Ryko)
  34. Banhart, Devendra - "Cripple Crow" (XL)
  35. Amina - "Aminamin" (Harper's Institute)
  36. We are Wolves - "Non stop" (Fat Possum)
  37. V/A - "California Love-In" (U-Spaces)
    38. Chrysalis - "Definition" (Rev-Ola)
    39. A Frames - "Police 1000" (S-S)
  40. Hukkelberg, Hanne - "Little Things" (The Leaf Label Ltd.)
  41. V/A - "Airwaves for Your Hairwaves: Live From WNUR" (WNUR)
    42. Coco Rosie - "Noah's Ark" (Touch and Go)
  43. Free Design, the - "The Now Sound Redesigned" (Light in the Attic)
  44. Didley Squat - "Burning Alive Making a Living" (The Americans are Coming)

45. Bright Ideas, The - "Saturdays and the Turning Tide" (Rocket Science Alliance)
46. Lekman, Jens - "Oh You're So Silent, Jens" (Secretly Canadian)
47. Blown Paper Bags - "Arm Your Cameras" (Suite Side)
48. Dragonlord - "Black Wings Of Destiny" (Escapi Music)
49. Castanets - "First Light's Freeze" (Asthmatic Kitty Records)
50. V/A - "Impulsive! Revolutionary Jazz Reworked" (Impulse)
51. Ed Gein - "Judas Goat And Dieselateers" (Metal Blade)
  52. The Capes - "Hello" (Hard Soul Records)
  53. Dirty Three - "Cinder" (Touch and Go)
54. Awesome New Republic - "ANR So Far" (Sutro)
55. Friends of Dean Martinez - "Lost Horizon" (Aero Recordings)
56. V/A - "KVRX Local Live v. 9: College Ruled" (KVRX)
  57. Why? - "Elephant Eyelash" (Anticon)
  58. Alela - "The Pirate's Gospel" (self-released)
59. Mammatus - "Summer 2005 Tour CDR" (no label)
  60. Dim Dim - "Bounce" (Darla Records)
61. V/A - "Sexual Life Of The Savages: Underground Post-Punk From Sao Paulo, Brazil" (Soul Jazz)
62. August Born - "August Born" (Drag City)
63. Constellations - "Sistering" (CNP Records)
  64. The Rebel - "Kit" (Hook or Crook)
  65. Caribou - "Marino Audio" (Domino)
  66. Dosh - "Powder Horn" (Dosh Family)
67. Idaho - "The Lone Gunman (Retrophonic)" (Sterling Sound NYC)
68. Teeth, The - "Carry the Wood" (Park the Van)

69. Can - "Unlimited Edition" (Spoon Records)
70. Maybellines, The - "A La Carte" (Best Friends Records)
71. Dungen - "1999-2001" (Subliminal Sounds)
  72. Rebel, The - "Prawns" (Junior Aspirin)
73. Marah - "If You Didn't Laugh You'd Cry" (Yep Roc)
74. Gris Gris, The - "For the Season" (Birdman Recording Group)
75. Marduk - "Plague Angel" (Candlelight USA)
  76. Metric - "Live It Out" (Last Gang)
  77. Earlies - "These Were the Earlies" (WEA)
78. Johnson, Calvin - "Before the Dream Faded" (K Records)
  79. The Long Winters - "Ultimatum" (Barsuk)
  80. Faces on Film - "Seven Sisters" (Self Released)
  81. Tera Melos - "Self-Titled" (Springman Records)
  82. Light This City - "Remains Of The Gods" (Prosthetic Records)
83. Wolf Parade - "Apologies to the Queen Mary" (Sub Pop)
84. Caribbean, the - "Plastic Explosives" (Hometapes)
  85. One Self - "Radio Sampler" (Ninja Tune)
86. Residual Echoes - "Phoenician Flu and Ancient Ocean" (Holy Mountain)
87. Paths Of Possession - "Prmises In Blood" (Metal Blade)
88. All Tomorrow's Party - "You Doo Right, You Doo Slide" (Alive)
89. Janes, Liz & Create - "Liz Janes & Create(!)" (Asthmatic Kitty Records)
  90. Xiu Xiu/Banhart, Devendra - "XX/DB" (5RC)
  - 90.3. Cause Co-motion! - "EP" (What's Your Rapture?)



# Plainfield Station

## Bar and Grill

Opens at 10am, 7 days a week

23944 County Road 98  
Woodland, CA 95695  
530-668-0207

Plus all-ages outdoor stage with live music in the summer

**KDVS 90.3 FM |**  
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